THE NEW YORK DRAMATIC MIRROR

VOL. LIV, NO. 1,390. NEW YORK: SATURDAY, AUGUST 12, 1905 PRICE TEN CENTS

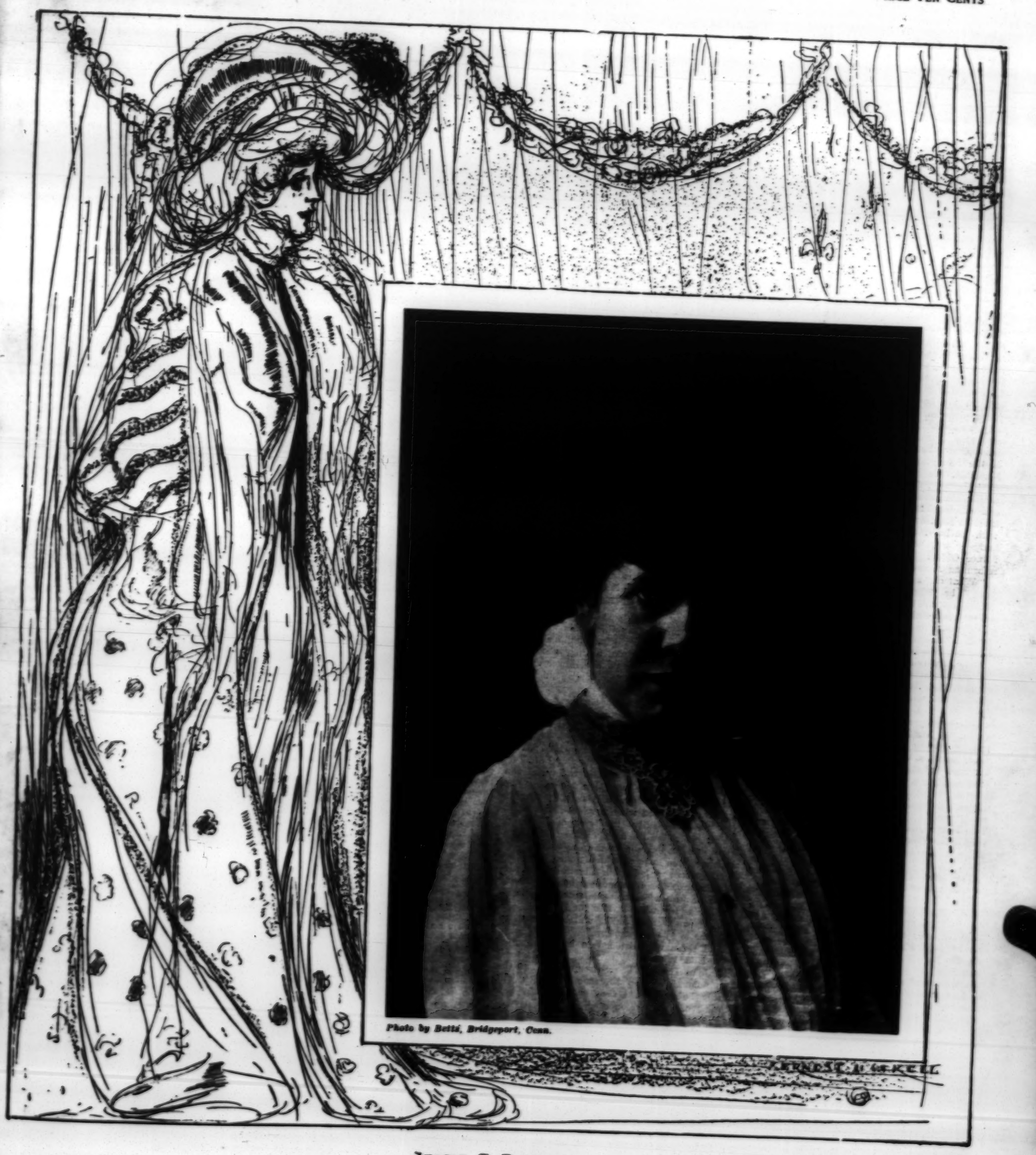


Photo by Betti, Bridgeport, Conn.

JESSIE C. PRINGLE.

THE MATINEE GIRL



WITH others of Gotham the Matinee Girl went to Hartford to see the first presentation of the dramatized form of the sprightly novel In the Bishop's Carriage. It was worth a farther journey into Yankee land.

The work of converting the book into a play was done by Channing Pollock, who dramatized The Pit and who is the author of Annie Russell's vehicle for the coming season, The Little Gray Lady. The book, which has been widely read, especially in the profession, deals with a subject of deep and painful interest to the profession. It tells the story of the machinations of the Theatrical Syndicate and its undoing by a clever actress. At first it was disappointing that there was no Syndicate in the play, but a seatmate whispered that the omission was artistically correct since no member of the Syndicate would adorn any stage.

Although Mr. Pollock, for reasons to him sufficient, omitted the confounding of the Theatrical Trust by a sharp witted girl, he kept Nance Olden so busy with her love affairs and her reformation, besides her profession, that of a thief, that there was quite enough to do for one evening, and the disappointment at the omission of her big task in the book was short lived.

Again he relegated the business wing of the profession to the rear by retiring Fred Obermuller, who was Nance's successful suitor in the book, to the rank of platonic friend and manager, with one eye to Nance's charms, but the other on the box-office receipts. 'Twas Latimer, the invalid, who furnished one episode in the book, to whom the playwright, turned matchmaker, gave Nance in bonds of holy wedlock, Latimer minus his invalidism and plus a sudden and strong interest in criminology that could not but be remindful of the role played by John Mason in Leah Kleschna. In handling the character of Edward Ramsay, the bibulous old rake, the playwright conformed most closely to the book, and wandered farthest from it in creating for Edward Ramsay a daughter, who was in love with Latimer, thus tying a couple of hard knots by way of complications in the loves of Nance Olden. Latimer assumes the task of reforming Nance.

"What can a man like me do for a girl like you?" he asks, thoughtfully, after making Nance restore the articles Tom Dorgan has stolen and which she received, playing the role of "fence."

"Do?" snaps Nance. "He can reform her, show her how to get diamonds of her own."

"Or do without them," he replies.

Nance reluctantly assists her pilfering lover, the thief, Tom Dorgan, in his attempt to rifle the rooms of her new friend. The friend discovers them, turns Tom over to the police, which means, as he knows, a long term in prison, but lets Nance go. Moreover, although lashing her for her ingratitude with his sarcasm he begs his friend, Obermuller, to put her upon the stage. She does "imitations" at Hammerstein's, and six months after her meeting with Latimer is a metropolitan favorite. As such, Ramsay, whom Mr. Pollock never permits one sober moment, tempts her. Tom Dorgan, escaped from prison, bullies and tries to force her to elope with him, and Latimer suspects her of misdemeanors graver than theft.

The bishop's carriage appears only mildly in a background created by the dialogue.

The strongest scenes are the attempted robbery in Latimer's rooms at midnight and the big triangular scene when Tom Dorgan and Latimer meet at Nance's rooms and quarrel for her love, which she gives to Latimer when she has been shocked by Tom's brutality and humiliated by his bargaining spirit. A minor character and one practically unique is that of Latimer's mother, a very advanced type of mother, withal an attractive gentlewoman, who pleads with her son to forget Nance's past and have faith in her present and future. The spectacle of this fine flower of aristocracy turning her back upon traditions of her class and pleading the cause of a thief and, to use Tom Dorgan's furious words, "the mistress of a thief," with her son, saying that she is ashamed of him because he hesitated to make the girl his wife, is new and dramatically striking. It will be inspiring to reformers and perhaps startling to others.

The play was stirring and crammed with action. Never did it lapse into talkiness. The dialogue was direct and bright. Mr. Pollock made his characters talk as flesh and blood creatures of everyday talk, not as the spectres that flit between the covers of old books. His dialogue grows out of the situations and is never redundant, always witty or moving.

If there be any faults in the play they are not errors in conception, but the imperfections growing out of short order methods of execution. Mr. Pollock does his dramatic work between his tasks as general representative of the Shubert enterprises, as a magazine writer of pleasing and sparkling quality, and as the head of a family, in which capacity as the oldest son he has stood since a schoolboy. Should these tasks fall away or be lessened, and should he give a year or two years to the construction of a drama, as does Pinero, we might not need to look longer for that thing of strong and diverse anticipation, the great American play.

Four of the players gave performances that were more than excellent. These were Julia Dean as Nance Olden, Edmund Breese as Tom Dorgan, Clarence Handyside as Edward Ramsay, and John Findlay as the Bishop. Temperamentally Miss Dean is admirably adapted to the role of the high spirited, generous, cunning, loyal little guttersnipe. Her gift of comedy is known, but to those who had followed her work her emotional power shown in the climax of the third act was a revelation. The shifty cunning, the bravado, and the coarse lapses of the waif of circumstance were well portrayed. Henrietta Crosman in her profane exit from the window in Mistress Nell was not more effective than was Miss Dean in her first curtain order to the chaffeur of Latimer's automobile: "Go where you d——n please."

Edmund Breese's make-up and performance of Tom Dorgan left nothing, to my mind, to be suggested or desired. John Findlay's Bishop, though a lesser part, was of a piece with his exquisite, cameo like representation of the waiter in You Never Can Tell. And Clarence Handyside contributed most cleverly roaring comedy. His inebriety was not of the cut-and-dried stage order. He was the leering, light headed prevaricating old bounder that grows on roof-gardens in the Summer. His facial expression was original and exceedingly effective.

Marion Lorne was a charming ingenue who was not happy in her heavy moments. Helen Ware played the bit called Mag Monahan so intelligently one wished it would broaden into a big part.

Blanche Chapman was the Mrs. Latimer the playwright would have had, and Ida Lewis as the subdued wife of the frolicsome Ramsay was dignifiedly in the picture. Burke Clarke was a shade less than satisfying as Fred Obermuller. Perhaps the limitations were physical. The popular mind associates prosperous stoutness with its conception of the theatrical manager, and Mr. Clarke is built on Cassius lines.

Remembering that John Westley, whose gifts are of the comedy order, played the part of Latimer with inadequate preparation one must grant him praise. He struck the right character note, the restraint of the gentleman. He did his best, but Latimer is not in his *metier*, and the management should seek elsewhere its ideal reformer.

Although the Hunter-Bradford players had but four rehearsals, the production of In the Bishop's Carriage was brilliant. The burrs and gaps incident to hasty stock work were nowhere present. Cast and play were creditable and original.

Here are rubber tires and no accidents to The Bishop's Carriage. May its wheels never grow less!

When a young person thinks his work possesses the literary quality, and his editor agrees with him they plot a story about one of the historic theatres on the Bowery. The result is a curious melange of the quick, the dead and the retired.

The latest of these perpetrations occurred last week. Said the young man with the literary gift: "The walls were covered with photographs of old-time actresses, some of them long forgotten. One of these was Mrs. W. G. Jones.

"'How she could act,' said the watchman of the Thalia with a twinkle in his eye. 'She could act in anything. She's still living in San Francisco, and when her son comes on to New York she makes him visit me.'"

The son is Ben Deane, doubtless, since Mrs. Jones has but one son in the profession. The audiences who have delightedly seen her playing the nurse with Maude Adams in The Little Minister, the grandmother in The Pretty Sister of Jose with the same actress and who saw her as the nurse in Eleanor Robson's special performance of Juliet will be amazed to hear she is "long forgotten."

And those who listened to her reading of Mrs. Ella Wheeler Wilcox's "Two Glasses" and John Hay's "The Stirrup Cup," at the Professional Woman's League last week will hardly be persuaded that she lives in San Francisco. Very recently she lived in a comfortable red brick house on West Thirty-eighth Street, a house which, by the way, she owns. There live with her a son and daughter, the daughter a teacher, if memory serves, in the public schools of this city.

Far from being forgotten she is one of the most active professionals. A writer better informed than the young man who visited the Thalia said recently that upon the shoulders of Mrs. W. G. Jones had fallen the mantle of the late Mrs. Gilbert, who was "the grand old woman of the American stage."

Probably no actress in this country is more genuinely interested in the younger players nor gives them more wholesome advice than Mrs. Le Moyne. The teacher's instinct is strong within her and to the credit of the younger actresses be it said that they hoard the wisdom of her counsel as grains of pure gold.

To one of these she said recently: "Listen to every one. Learn from all. If the property man says, 'You did that scene grand,' probably he is right. If your dresser says, 'I was in front for a minute. You didn't make me cry to-night,' find the reason, and the reason is in yourself. An actress is more changeable than the moods of her audiences."

THE MATINEE GIRL.

DEATH OF EDITH KENWARD.

Edith Kenward, a playwright, formerly an actress and a theatrical manager in New York and recently the Paris correspondent of a New York paper, died in Paris and her body was cremated at Père la Chaise on Aug. 1. Her death was the result of an internal complaint, which necessitated several operations.

Miss Kenward's first theatrical engagement was with Wilson Barrett at the Princess' Theatre, London, she appearing later in Romany Rye, Lights o' London, and The Silver King. She toured the English provinces in The Colonel and as a member of Sir Charles Wyndham's company performing The Candidate. She then toured with John Clayton and left him to appear at the Court Theatre with Mrs. John Wood in The Magistrate and The Schoolmistress, in the latter play acting the leading part.

Miss Kenward next signed with Sir Augustus Harris as leading comedienne at Drury Lane. She was in the cast of Truth, Pleasure, The World, and Human Nature (The Soudan). She also appeared in two extravaganzas under Harris' management. She toured with Arthur Roberts as principal support on his first appearance as a star. She migrated to the Avenue Theatre to originate the Kangaroo Dance in Dr. Bill. She was sent to New York to produce the comedy and she appeared in it at the opening of the Garden Theatre. She returned to England and joined the Independent Society. Under these auspices she appeared in Ibsen's plays, notably in the interdicted performance of Ghosts and The Lady from the Isle. Joining Charles Hawtrey's company at the Comedy Theatre, London, she played the soubrette in F. C. Phillips and Percy Fendall's Husband and Wife. She was especially engaged to return to this country to originate the part here and to help produce the play at the Garden Theatre. She also helped to produce The Gray Mare at the Lyceum Theatre. She was in The Robber of the Rhine, and her dance in the second act of that ill-fated opera was the bright feature of the production.

Miss Kenward left America several years ago, going to Paris, where she took up literary work, writing for London and New York papers.

JESSIE B. PRINGLE.

Of good old Yankee extraction, Jessie B. Pringle, a very popular character actress, is the first of her line to essay the fortunes of the stage. In the comparatively short time she has been in the profession she has won for herself an enviable reputation. Miss Pringle has a pleasing personality combined with unusual versatility and has a positive genius for quaint character impersonation.

For the past four years she has been identified with stock companies at Boston, Pawtucket, Baltimore, and Chicago, she having been engaged last season as principal character woman at the People's Theatre in the last city named. During the past two Summers she has been a member of the New Bedford (Mass.) stock company and is now filling a Summer engagement at Poli's Theatre, Bridgeport, Conn., where the critics have referred to her as an artist and best interpreter of difficult character roles who has ever appeared in that city.

Especial praise was given her for her interpretation of the role of Queen Elizabeth in Dorothy Vernon of Haddon Hall. Opie Read pronounced her rendition of the part of Mammy in The Starbucks as most closely approaching his ideal conception of that character.

JUVENILE PLAYERS ABANDONED.

Philip Klifoil, manager of the Metropolitan Juvenile Opera company, disappeared from Atlantic City last week, leaving thirty-eight children ranging in age from eight to sixteen years, without means to pay their board or to get to their homes in New York, Philadelphia, Pittsburgh, Chicago and Cincinnati. The children were taken in charge by Manager Armand Nichols, of the Garrick Theatre, where they were playing a three weeks' engagement. He arranged to pay the board of those who would have been turned out in the street for unpaid bills. A benefit performance was given at the Garrick on Friday night to raise money to send the children back to their homes. All but three are girls, and they say were promised good salaries when they left New York to take parts in Pinafore and a repertoire of light opera.

ENGAGEMENTS.

Jules Murry has engaged to manage the tour of Effie Ellsler in Hazel Kirke Edward H. Cahill, who has for a number of years been on the business staff of David Belasco and the Shuberts.

Charles H. Bradshaw, for the part of Samuel Gay in Daily Dollars, with Lulu Glaser.

Mr. and Mrs. Henry Testa (Nancy Boyer), for the McAuliffe Stock company.

The following people have been engaged to support Daniel Sully next season: Edward Maynard, William F. Kohman, William D. Reed, Daniel Flynn, Ethel Carpenter, Dorothy Lamb, Mary Holmes, and others.

Frederick Wallace, by Charles B. Dillingham, for Henry Blossom's new comedy, A Fair Exchange.

Charles J. Lammers, as stage-director with Myrtle-Harder company.

Orrin Johnson, for the all star cast of The Heart of Maryland revival to be made by David Belasco.

Charles Dillingham has engaged Louis Massen for an important character role in support of Robert Lorraine, who will be starred the coming season in Man and Superman.

Mr. and Mrs. Charles Walcott have been engaged by Daniel Frohman for important roles in the production of Augustus Thomas' comedy, The Embassy Ball, in which Lawrance D'Orsay will star.

Fred Follett, for the past three season treasurer at the New Star Theatre, has been engaged by Manager William T. Keogh to look after the managerial interests of the Murray Hill Theatre the coming season.

REFLECTIONS



Madame Jaguarina (in private life Mrs. Wilbur Bates) has signed with Walter Fessler for character work in The Life that Kills. She began her professional life as a child actress in Peach Blossom with John Ellsler's company, and played Fanchon in Old Mother Fadette with Effie Ellsler. She played pages with Edwin Booth and John McCullough. When she was eighteen she took fencing lessons from Captain Jennings, of the Olympic Club, San Francisco, and won the club medal. At the Mechanics' Pavilion she met and defeated Captain Marshall, a fencer of renown, and later met at the same place Sergeant Owen Davis, defeating him. At the Alcazar Theatre she played with Lewis Morrison and Gus Leveque in Not Guilty, and in the role of Captain of the Scotch Guards fenced with Hobart Bosworth. Madame Jaguarina played Mephistopheles in Faust for three years, and afterward appeared with Charles Yale's The Devil's Auction. She headed her own players in The Old World Gem company. For a time she was instructor of physical culture at Marlborough Hall, a select school for girls at Los Angeles, and was summoned to Portland, Ore., to instruct the boys of Bishop Scott's school in fencing.

The Rundle Opera House at Iron Mountain, Mich., has been permanently closed, leaving the town without a theatre or large hall of any kind. A tax of $5 for each performance, imposed by the City Council, made it impossible for the manager to conduct the business at a profit.

Robert Lorraine and the company to support him in Man and Superman began rehearsals Thursday, in the Hudson Theatre. Fay Davis, who is to be Mr. Lorraine's leading women, arrived from Europe on the *Lucania*, Saturday.

Mr. and Mrs. Hart Conners, who have been visiting friends in this city, have returned to their home in Chicago.

Greetings to THE MIRROR from J. A. Norton, who with Mrs. Norton has been making an extended tour to the Pacific Coast, note their enjoyment at Moonstone Beach, Catalina Island, and in the Rockies on the return. From Pike's Peak summit Mr. Norton wired on July 31: "Top of Pike's Peak; temperature thirty-five; snowing hard; snowballing at this season fine sport!"

George E. Murphy has left his Summer home at Ardsley, N. Y., and has gone to Philadelphia to rehearse with Simple Simon Simple.

Carl Vernon closed his season with Raymond's Missouri Girl company at Sydney, Cape Breton, July 29. He will sail this week for Liverpool, going from there to London and Paris and returning to New York about Sept. 10. He was accompanied by Manager George Bedee, of the same company.

Lillian Applegate, a young woman from Kentucky, who has been singing with success in the Weimar Royal Opera company, of Weimar, Germany, arrived last week on the *Pinland*. Miss Applegate will visit friends in Louisville for two months, after which she will return to Weimar to appear next season.

Williams and West, black-face comedians, are to appear the coming season in a new comedy creation entitled Stranded.

A Royal Crime is the name of a new play that will be sent on tour by the P. H. Sullivan Amusement Company the coming season. It will have a metropolitan hearing at the Fourteenth Street Theatre.

Anna Blanche, who was starred last season in The Little Outcast, will play an engagement of one week at the New Star Theatre in a new play entitled Fighting Fate.

The Wistaria Grove company, now at the New York Theatre, is going on tour. "The Girl in the Red Domino" will be at the head of the company. The Osler burlesque, When We Are Forty-one will go along.

Henry Miller's automobile jumped a stone wall near Narragansett last Tuesday, throwing Mr. Miller and his companion, Joseph H. Hoadley, in a confused heap near the roadside. Mr. Miller escaped with a few bruises, but Mr. Hoadley suffered a broken ankle and some severe cuts.

The well known advance man, Harry Levy, who has been ill for a considerable time, has decided to "lay off" for the coming season and is now on his way to Denver, Col., where he expects to rest for some time in the hope that the salubrious atmosphere and pleasant surroundings will do much toward restoring him to good health and energy.

Galwey Herbert, an English actor who has the distinction of having played Charlie in Charlie's Aunt longer than any other English actor in England, arrived last week on the *Etruria* and will shortly begin rehearsals with The Beauty and the Barge company, for which he has been engaged as leading juvenile. Mr. Herbert played this part seven months in London.

Zira, the new play in which Margaret Anglin is to be starred, will open at the Princess on Sept. 18. Henry Miller is a part author of the piece, but will not appear in it.

PLAYS FROM PICTURES.

Dramas Suggested by Popular Paintings—The Influence of Hogarth's Drawings.

When we come to consider the aims and genius of Hogarth, it is not surprising to find that he was the first artist the main features of whose pictures were carefully reproduced on the stage. At an early juncture in his career he found portrait painting too laborious for the pecuniary returns rendered, and determined to direct his gifts into a new channel.

"I wish to compose pictures on canvas," he wrote, "similar to representations on the stage; and further hope that they will be tried by the same test and criticised by the same criterion. Let it be observed that I mean to speak only of those scenes where the human species are actors, and those, I think, have not often been delineated in a way of which they are worthy and capable. I have endeavored to treat my subject as a dramatic writer. My picture is my stage, and men and women my players, who by means of certain actions and gestures are to exhibit a dumb show."

As the new mode was designed to tell a story in a series of parts without elucidation, it is in keeping that the first theatrical production based on Hogarth's work was a pantomime, and that, too, when pantomime was not the misnomer it is now. Hardly had the artist established his fame as a delineator of manners and a dissector of life than the resourceful Theophilus Cibber fastened upon the grim theme of his series called "The Harlot's Progress" as a topic for discussion on the boards. Trimming his sails to the popular breeze with alacrity, old Colley's luckless son concocted the pantomime of The Harlot's Progress; or, the Ridotto al Fresco, brought out at Drury Lane in 1733. Five years later, when the piece was performed in Dublin at Smock Alley Theatre, it was announced that new scenery had been specially painted by Joseph Tudor, "from the celebrated prints of the ingenious Mr. Hogarth."

Although a vigorous fallacy to the contrary still exists (owing to the dishonest attitude of two brilliant men) Hogarth's series of plates entitled "Marriage à la Mode" were never made the basis of any theatrical production. Twenty years after this "story without words" had first been told, or on Feb. 20, 1766, Garrick and Colman's celebrated comedy of The Clandestine Marriage first saw the light at Drury Lane. The play reproduced none of the incidents in Hogarth's "Marriage à la Mode" suite, had nothing in common with and could not possibly have been inspired by that memorable series. And yet Garrick in writing the prologue could commit himself to the following disingenuous pronouncement:

"Poets and painters, who from Nature draw
Their best and richest stores, have made this law.
That each should neighborly assist his brother,
And steal with decency from one another.
To-night your matchless Hogarth gives the thought,
Which from his canvas to the stage is brought,
And who is fit to warm the poets mind,
As he, who pictur'd morals and mankind?
But not the same one character and scenes;
We labor from one end, by diff'rent means;
Each, as it suits him, takes a different road;
Their one great object, Marriage à la Mode!
Where titles deign with cits to have a hold,
And change rich blood for more substantial gold;
And honor'd trade from int'rest turns aside,
To hazard happiness for titled pride.

"The painter's dead, yet still he charms the eye;
While England lives, his fame can never die;
But he who stints his hour upon the stage
Can scarce protract his fame thro' half an age;
Nor pen nor pencil can the actor save;
The art and artist have one common grave."

Never, perhaps, was there a more typical example of the great popular success manufactured out of old material than in the case of The Clandestine Marriage. Anxious to "steal with decency" and dreading a possible charge of plagiarism, Garrick and Colman continued, with Machiavellian ingenuity, to draw a red herring across the trail by avowing inspiration from a quite erroneous source. As a matter of fact, the germ of the plot had been derived from a one-act comedy, translated from the French, and published in *Foote's Comic Theatre* in 1762, under the title of The Sisters. Not only that but three of the characters—and among them Lord Ogleby—had had their prototype in a farce called False Concord, written by the Rev. Mr. Townley, and produced at Covent Garden in 1764 for Woodward's benefit.

Hogarth's influence on the stage lasted down to the close of the eighteenth century. Of George Colman's successful musical entertainment called Ut Pictura Poesis; or The Enraged Musician, produced at the Haymarket in 1789, we are told that "the final tableau almost realized Hogarth's picture indicated in the subtitle." Considering the motley elements of that noisy picture (as it has been well styled), the "almost" is "good." A decade later, Walley Oulton, the theatrical historian, wrote a pantomime for the Birmingham Theatre based on Hogarth's suite, "The Two Appuntius; or, Industry and Idleness Rewarded," and with that the influence of the great pictorial satirist may be said to have ended.

Few theatrical students but have heard of Arthur Murphy's famous tragedy, The Grecian Daughter, originally produced at Drury Lane in 1772 with Mrs. Barry as Euphrasia, and kept alive almost to within living memory by the successive genius of Mrs. Siddons, Miss O'Neill, and Fanny Kemble. The plot is based on a well-known passage in "Valerius Maximus," but Murphy is said to have had his attention attracted to the story by chancing upon a picture hanging in the ante-room of a celebrated painter. In this the striking incident was depicted where the daughter is suckling her aged father to keep him alive during the rigors of his imprisonment, and a sentinel who comes unexpectedly upon the scene incontinently bursts into tears. One wonders if this picture were one and the same with that now reposing on the walls of Hampton Court Palace.

Coming now to more recent times we find that Planche's long popular melodrama of The Brigand was first produced at Drury Lane in November, 1829, with James Wallack in the grateful role of Alissandro Mazzaroni. This soul-stirring play seems to have been suggested by these popular pictures of Eastlake's, all of which were realised in the course of the action. They were called "An Italian Brigand Chief Reposing," "The Wife of a Brigand Chief Watching the Result of a Battle," and "The Dying Brigand."

One of the most striking successes of the Salon of 1831 was a painting by Paul Delaroche, dealing with the pathetic incident of the murder of the two young princes in the Tower. Casimir Delavigne, inspired by the creation of his friend, set to work with fever heat to write his tragedy, Les Enfants d'Edouard, eventually brought out at the Théâtre Français on May 18, 1833. Ill judgment in the composition, however, rendered it the feeblest play that had come from his pen. Hybrid in flavor the new tragedy jumbled together the qualities of two well differentiated schools. It was classical in its dominating form, the school to which Delavigne properly belonged; and it was romantic in its texture owing to the interweaving of several poorly translated scenes from Shakespeare's Richard III. The two elements were (to use an expressive scientific phrase) incompatibles; and the poet in dedicating his luckless tragedy to the painter, gave him back nothing but his own.

Somewhat more curious was the origin of the elder Dumas' "extra-historic" drama of Catherine Howard, as produced at the Porte St. Martin on June 2, 1834. Some little time previously admiration for Horna Vernet's picture of "Edith Searching for the Body of Harold After the Battle of Hastings" had inspired the dramatist to write a play on the subject called Edith aux Long Cheveux. This he hawked about unavailingly. No manager beamed propitiously on the manuscript. Dumas never lost sight of an unexploited idea, whether his own or anybody else's, and the alchemy of his imagination soon transmuted the unacceptable Edith into the popular Catherine Howard. History, of course, went by the board in the process, and Dumas cheerfully confessed that he had only utilized Henry VIII "as a nail whereon to hang his picture."

Undoubtedly the cleverest play ever based legitimately on a popular picture was The Rent Day of Douglas Jerrold, originally produced at Drury Lane on Jan. 25, 1832. In this there was not only a logical expansion of the story told in Sir David Wilkie's two great compositions of "The Rent Day" and "Distraining for Rent," but the skillful dramatist had even contrived to press the original accessories into the service of his plot. Wilkie went on the second night of performance to see the play, and is said to have cried like a baby over some of the incidents. Much of what he thought regarding it was expressed the next day in a letter written to Clarkson Stanfield, the painter of the scenery. The curious will find this interesting communication reproduced in fac-simile in the *edition de luxe* of Lester Wallack's "Memories of Fifty Years."

"Dear Mr. Stanfield," writes Wilkie, "I went last night to the theatre, Drury Lane, and cannot express how much I was gratified by the compliment paid to my humble performance in the dramatic representation of The Rent Day. Would you, therefore, if occasion offers, give assurance of how much I feel obligated to those who, with yourself, have contributed to render this scenic representation perfect, and particularly to Mr. Jerrold, whose inventive fancy has created out of the dumb show of a picture all the living characters and progressive events of real life; and while paying an unprecedented (!) honor from the dramatic to the painter's art, has, with the help of life, movement, space and time, shown us in comparison how stationary and how confined is that one instant to which our elaborate art is limited. Without being a judge at all of the merits of dramatic composition, I cannot help expressing how much I was struck with the preparation and completion of the tableau of the 'Distraint,' which, in acting, had much of the effect always produced by the denouement of the play acted before the King in Hamlet; the surprise of an unexpected event. The second act appeared to me in its conduct and arrangement as indicating great skill in the contrivance of incidents dependent upon the articles of furniture already upon the stage. Such proof of resource in the talented writer one is proud to see combined with the power of keeping up the attention of the auditory by the easy succession of scenes, which, like the scenic skill I have heard admired in Massinger, advances the story step by step without delay and without confusion to the end of the play."

Tom Robertson's famous comedy, Ours, originally produced at Liverpool on Aug. 23, 1866, is said to have been suggested by Millais' fine picture of "The Black Brunswicker," exhibited some six years previously. In 1866 there was likewise produced, at the old Royalty in London, H. T. Craven's domestic drama, Meg's Diversions, which presented a carefully arranged tableau realizing the details in Calderon's memorable painting, "Broken Vows." On April 22, 1867, Andrew Halliday's sensational drama, The Great City, saw the light at Drury Lane. One of the acts in this was based on Frith's vast composition of "The Railway Station."

As the late W. G. Wills was as much painter as dramatist and led a life more of the ateliers than the study, it seems not extravagant to suppose that the entire first act of Charles I (that charming domestic prelude, surcharged with the woes to come) was inspired by Goodall's well-known picture, "The Happy Days of Charles the First." Few who have seen the play since that memorable premiere at the Lyceum on Sept. 28, 1872, but will recall that charming opening scene in the gardens of Hampton Court, bordered by the silvery Thames. Actual realization of Goodall's picture was made at the close of the act, when the royal party embark on the barge, a juncture marked by the beautiful speech of the King:

"After long care and moil, I thirst for peace,
Yea, as the Psalmist longed for wings to escape,
Yea, for dove's wings to fly and be at rest.
So now the gentle sail shall be our wing,
The air we rise upon shall be sweet music:
Breathe music softly till the wave shall seem
To move in silent glamor, and the banks
Be rimmed with rainbows, and the great skyscape
Seem like the haven we are sailing for."

In August, 1873, when Lord Byron's gloomy play, Manfred, was revived at the Princess' Theatre, London, occasion was taken to realize Martin's finely imagined composition, "Satan in Council," in the scene representing The Hall of Arimanes.

Obviously Manfred has no right to be included in a list of "Plays Suggested by Pictures," but the instance cited serves to show how often the painter of salon pictures has been pressed into stage service. When the late Sir Augustus Harris produced the play written by him in collaboration with Henry Hamilton, and called The Armada, patrons of old Drury were indulged with an exact reproduction of the picture by Seymour Lucas, A. R. A., known as "The Game of Bowls on Plymouth Hoe." This was one of the very few tableaux of the kind that enjoyed the personal superintendence of the artist whose work was laid under contribution. The Armada first saw the light on Sept. 22, 1888.

By way of illustrating the many uses to which a popular picture can be put on the stage, it may be pointed out that the celebrated French painting, "Apres le Bal," depicting the ghastly end of a duel between two gentlemen arrayed as Puriot and Arlequin, suggested to Paul Martinetti the outline of his pantomime, The Duel in the Snow. Moreover, pictures of this kind, which have been thoroughly familiarized by engravings, can be adroitly travestied, much to the enjoyment of an audience. Something of the sort was seen at the Duke of York's Theatre in the Christmas of 1904 in J. M. Barrie's charming nursery play of Peter Pan, wherein Orchardson's striking picture of "Napoleon on Board the Bellerephon" was amusingly brought to mind.

Second only to The Rent Day for artistic incidental realization of a noteworthy painting comes 'Change Alley, about the latest example of its class. Parker and Murray Carson's study of eighteen-century follies was, it will be remembered, originally produced by E. H. Sothern, at the Lyceum, New York, in the Autumn of 1897. As the temporary insanity of the South Sea speculators formed an integral feature of the play, the reproductions of Ward's famous picture dealing with the subject was effected in the fourth act without an iota of artistic impropriety. Not only that, but the piece was so contrived that every important figure in the picture was a component in the play. Hence the tableau was insensibly arrived at in the natural course of the main action, without semblance of wrench or theatrical artifice.

W. J. LAWRENCE.



Photo by Hall, N. Y. ANN SUTHERLAND.

Ann Sutherland, a characteristic portrait of whom appears above, will have the leading part in George Ade's play, The Bad Samaritan, which will open in Washington on Sept. 3. Miss Sutherland made her first stage appearance at the age of ten as Little Buttercup in a juvenile Pinafore company. After studying vocal music in Europe for two years she returned to the stage, appearing as one of the daughters of the Duchess in Adonis. Since then she has played in the support of Mrs. Potter, Nat C. Goodwin, Eben Plympton, Joseph Jefferson, Georgia Cayvan, May Irwin and others, and has appeared in important roles in Squire Kate, Mary Pennington, Spinister, Zaza, The White Horse Tavern, The Price of Peace, and other big productions. Besides these activities Miss Sutherland played for three years in a stock company in Chicago in a theatre under her own management. Miss Sutherland is believed to be well fitted for her new role in the Ade play.

ENGAGEMENTS.

By Charles H. Greene, for Marching Through Georgia, opening in Wilkes-Barre, Pa., on Sept. 4: Albert McGovern, Oscar Norfleet, William H. Gough, Francis Yale, Joseph H. Wooderson, Arthur B. Sprague, Charles H. Phillips, Rosalie de Vaux, Margaret Evans, Lou Ripley. Frank B. Hatch will stage the production.

Clara Bloodgood has been engaged for Dillingham's production of Man and Superman.

Will Archie, the "midget comedian," has been engaged by Lee Shubert and John C. Fischer for Babes in the Woods. Shubert and Fischer have engaged a midget woman for the other baby role.

Albert Dorris has been engaged by Charles H. Greene as business-manager for Marching Through Georgia.

Charles Carter, by Liebler and Company, to play Stubbins in Mrs. Wiggs of the Cabbage Patch.

For Henrietta Crosman's production of Mary, Mary, Quite Contrary, Maurice Campbell has engaged Boyd Putnam, Louise Galloway, Ida Vernon, and Walter Thomas. Rehearsals will begin next month.

Fanny Gregory (Mrs. George R. Murphy), with William T. Keogh's Child Wife company.

PLAYS IN PARIS.

The Duel the Best of the Season—The Talisman—A Pantomime by Najac.

(Special Correspondence of The Mirror.)

PARIS, July 29.

The "hit" of the season, the *chef d'œuvre* from a literary standpoint, is what Le Duel, by Henri Lavedan, undoubtedly deserves to be called. Some enthusiasts go so far as to declare it to be the finest play presented at the Comédie Française during the last quarter of a century. It would be but faint praise to speak of it as interesting, for that is a quality rarely missing in productions seen on the French stage, but to be able to add that it is dignified, soul elevating, is saying a great deal. Moreover, the author, M. Lavedar, has succeeded in giving to the stage two types of ecclesiastics, a young priest and an aged monseigneur, who appear so genuinely religious, that the fact of their being "only actors" is entirely lost sight of; somehow you feel convinced that they are "real." And, as a rule, clergymen on the stage have always been conspicuous by their transparent insincerity.

Perhaps the word "real" is the keynote to the success and attractiveness of this play. Not only are the different roles marvelously well impersonated by Mlle. J. Bartet as Duchesse de Chailles, M. Duflos as Dr. Morey, M. le Bargy as Abbé David, and M. Mounet as Monseigneur Bolène, but the emotions, the desires, the fears, the cries of conscience which pervade the play are so truly human, so very "real" that they find more than an echo in the hearts of the audience.

The "duel" is a strife between two brothers, one a physician, the other a priest, as to who shall give supremacy in influencing the Duchesse de Chailles and shaping the course of her life.

She is young, fascinating and beautiful, but suffering under the misfortune of having been married early in life to a man whose profligate career has landed him in an insane asylum, of which Dr. Morey is physician in charge. The Duchesse occasionally visits the Sanitarium, more for the sake of appearances than from motives of affection for her husband, whom she cannot help despising. He is so violent that she is not even allowed to see him, so she spends her visits in conversations with Dr. Morey, and before long they fall in love with each other. Both being at heart sensible, serious, high-minded persons, the conflict in their hearts between love and duty is rendering them very unhappy. Finally she confesses to the Abbé David the dreadful temptation she is laboring under, and he exhorts her to remain firm to preserve the purity of her soul, even if she has to crush the desires of her heart. But at the next interview with Dr. Morey the sight of his unhappiness and his eloquent protestations of love cause all good resolutions to desert her, and she yields to his eloquent appeals sufficiently to appoint time and place for a rendesvous.

At the opening of the next act the Duchesse is about to keep the appointment, but at the last moment her courage deserts her. All the Abbé has said comes to her mind, she is torn by conflicting emotions and realizing her own moral weakness she rushes to the priest in place of her lover, and implores his aid against her own desires. And the Abbé succeeds once more in calming her excitement, in pointing out the narrow path of duty, in fortifying her moral strength, when the door opens to admit—the doctor. He had followed the Duchesse, and comes prepared for the "duel" with his brother, who he realizes is the only obstacle between himself and happiness. A terrible duel of words between them is the result, in the course of which the exasperated lover so far forgets himself as to openly accuse the priest of entertaining the same feelings for the Duchesse that he does himself. His brother orders him from the house.

In the third act we meet Monseigneur Bolène as the angel who brings peace to all concerned. The priest, whose soul has been torn by conflicting emotions ever since his brother hurled that terrible accusation into his face, goes to him for advice in the hour of his great trouble. He has almost come to the point to consider himself unworthy of being a priest, to doubt himself whether his holy zeal in behalf of the Duchesse's salvation was prompted wholly by disinterested motives, but Monseigneur who has learned to read human hearts and souls, succeeds in helping the Abbé David to regain peace of mind. He restores to him the belief in his own goodness, and in order to change his sphere of action appoints him to some missionary work in China.

The Duchesse also calls upon Monseigneur to implore him to let her enter a convent, as she feels too weak to withstand temptation, but he convinces her that she is not fitted for that mode of life. He informs her of the fact that her husband, in a fit of insanity, has succeeded in ending his life, and every obstacle being thus removed, advises her to marry Dr. Morey, and by exercising a noble influence teach him to love and respect religion, which heretofore he has scoffed at. The reconciliation between the two brothers is most touching, and the whole play leaves the impression of what a power for good the stage can be.

At the Bouffes-Parisiens was given a Frenchified version of Talisman, by Ludwig Fulda, who had drawn the material for his work from one of Hans Andersen's fairy tales called "The Emperor's New Clothes." The original idea is clever enough. An emperor who spends all his time and thought upon enlarging and improving his stock of clothing instead of trying to be a good ruler of his people, is approached by two knaves who convince him of their ability to produce the most magnificent garments the world has ever seen. He lets them go to work, and furnishes money for the undertaking with a liberal hand. They simply pocket this, only pretending to be busy at their weaving, while as a matter of fact they haven't a thread of anything on their machines. But the marvelous quality of the cloth they pretend to manufacture, which consists in being invisible to the eyes of any individual who is filling a position for which he is not qualified, renders them safe from detection. They themselves rave over the beauties of their product, and all the persons whom the emperor sends to report upon their progress are compelled to do the same, for though in reality they see nothing, to admit this would be equal to a confession of their incapacity for the positions they occupy at court. Consequently it is a pretense all round, in which even the emperor himself has to join, for the day arrives when the garments being finished the two knaves pretend to be dressing His Majesty in them. A procession is formed to give the people an opportunity of admiring "the emperor's new clothes" when the spell is broken, the web of universal falsehood destroyed by a child who cries out in all immune: "Why, he has on no clothes at all."

The play which Fulda has made out of this story proved very popular in Germany some years ago. Louis Marsolleau's version differs from his in several particulars, but being exceedingly well acted, provided pleasing entertainment.

It was preceded by a one-act play, The Last Dream of the Duke of Enghien, in which the Duke of Reichstadt, Napoleon's son, is made to appear to him, acquainting him with his own sad future ending, which he calls: "Fate's revenge for a vile deed," meaning Napoleon's punishment for ordering the death of the Duke of Enghien. He begs for a token of sympathy, and d'Enghein is too deeply touched to withhold it. The play was cleverly written and well played.

At the Théatre Molière, La Picheresse (The Sinner), by M. de Gaël, was given a fine representation. It is the old, old story of Mary Magdalene and our Saviour, but to see the latter actually impersonated upon the stage grates upon an American's sensibilities. Mlle. Claude Ritter made a magnificent Magdalene, and the other parts were acceptably rendered. Credit belongs to M. Farigone for the very pleasing music which at times accompanied the play.

At the Théatre des Gymnase, M. Pierre Wolff has scored a success with his comedy, L'age d'Aimer (The Age to Love). The plot is pleasing and the dialogue extremely witty at times, besides it gives an opportunity to display pretty women in clothes to match, and men who say clever things. That none of them have any conception of morality has to be overlooked.

At the Odéon Les Ventres Dorés, which play was described in one of my former letters, will be continued till the close of the theatre, as La Variation, by M. Saulaine, which was performed a few times, did not prove a strong drawing card. The plot was too hackneyed—a dancing girl who breaks off her liaison with a rich man in order to honorably marry a man without a cent. The public shrugged its shoulder.

A translation of Rose Bernd, by Hauptmann, given at the Porte St. Martin, was also withdrawn after half a dozen performances. It was not badly acted, but somehow did not appeal to the taste of the patrons of that theatre, who prefer stronger fare.

After forty-five years of active service our well-known comedian, M. Vauthier, has given his farewell performance, retiring definitely from the stage. He was incomparable as Mourzauk in Giroflé-Girofla and as Muphti in Le Bourgeois Gentilhomme. Going upon the stage at the early age of fifteen he has well earned the right to take a rest, and it is voicing the public sentiment to say: "May he live long to enjoy it."

Another member of the profession has taken a rest, but, alas! of a very different kind—young, pretty and admired, Léonie Dallet, has committed suicide! While it came as a shock to the public at large, her intimate friends have long known that this sprightly, vivacious little creature was a prey to melancholia. This seems particularly sad, seeing that she was a "comedienne" born and bred. She succeeded in every part she undertook, but it had to be a role united to her own peculiar individuality exactly. All Paris is asking, Was she disappointed in love? in ambition? But there is no answer. Poor girl!

That noted lover of pantomime, M. de Najac, recently delighted an audience of invited friends by giving a representation of his newest effort in that particular line, Pierrot Biganne (The Bigamist Clown) upon his private stage at Neuilly. As usual, M. de Najac took the leading part himself, and was indescribably funny. The plot of the pantomime is very clearly constructed, only Pierrot gets out of his scrapes with greater facility than he could ever hope to do in real life. His two wives, a blonde and a brunette, do not tear each other's hair upon discovering their close relationship; instead of that they fall into each other's arms and kiss and hug each other's babies. But a false friend, who envies Pierrot this unalloyed bliss, reports his mode of living to the police, who promptly clap him into prison. But his devoted wives do not desert him, they take their babies out for an airing and stop below the prison window. By means of a cord all sorts of delicacies are passed up to their adored mutual husband, and finally even the babies, whom Pierrot tenderly embraces. Then the false friend is put to good use by being made to serve as ladder by means of which the two wives are enabled to reach up to the prison window to be kissed by their beloved. The Minister of Justice happening to pass that way is so deeply touched by the pleadings of the two wives to set at liberty their own husband that Pierrot is returned to their arms and the false friend put in prison instead.

All the performers had been carefully coached by M. de Najac himself, and their acting left nothing to be desired. The music which accompanied the performance was by M. Scillière, and added much to the enjoyment. It is such a rare treat nowadays to get an opportunity of witnessing a pantomime that the guests of M. de Najac gladly showed their appreciation of his artistic entertainment by generous praise and applause.

PASSE PARTOUT.

PLANS OF MANAGERS.

Burgess and Braly have secured the new comic opera, The Fortune Seekers, and will make it the feature with their Boston Ideal Opera company, which opens early in November. The attraction is booked in Illinois, Indiana, Missouri, Kentucky and Tennessee.

Gus Hill has decided to make a new production of McFadden's Flats the coming season, which will be the tenth year of this farce-comedy. The play will be on entirely new lines, and will be a sequence of the old "Flats," and retain the atmosphere of this successful cartoon comedy. The cast will be in keeping with the refurnishing, only one of the former members, "Billy" Barry, being retained, while Mary Baker has been engaged to originate a novel character.

Fantasma will be revived by the Hanlons this season and Superba, which has had fifteen successful seasons, will be shelved for a few years. The Hanlon forces at Cohasset, under the direction of William and Edward Hanlon, Chief Scenic Artist Smyth, Master Carpenter Konst, and Property Master Brunton, have been at work for five months on the production for this pantomime, which will be entirely new. A new book, by Quincy Kilby, new music by Edward Kleckhoefer, and ballets by Alviene, have also been provided. The list of engagements for the company include the Five Hanlons, John H. Haslam, Alfred Swenson, Ralph De Haven, Clara Thropp, Lorie Palmer, and forty others. The Hanlons' American ballet and several specialties will be features. The company opens its tour at Buffalo on Aug. 28.

James G. Rossman, president of the Ponce de Leon Amusement Company, of Atlanta, Ga., will have personal management of the Casino at Ponce de Leon Park next Summer. Jake Wells, who has formerly held the lease of the Casino, will still retain management of the Bijou Theatre in Atlanta.

Gus Hill's new musical comedy, Gay New York, which will be launched early in September, promises to be the most elaborate production Mr. Hill has yet attempted. The company will number fifty people, including Dan Mason, Edward B. Adams, Charles E. Foreman, William Barlow, Edward Brennan, Harry Price, Louise Sanford, Lillian Hoeblein, Violet Rio, and Lizzie Mulvey. The production will be staged by M. L. Heckert and managed by Charles E. Barton.

MUSIC NOTES.

The intendance of the Royal Bavarian Court Theatres in Munich have just published the complete list of the artists for the Munich Summer festival of Richard Wagner and Mozart operas, which will be given from Aug. 7 to Sept. 21. In addition to all the singers of the Munich Royal opera the following foreign artists have been engaged: Mesdames F. Burk-Berger (Dresden), Sophie David (Cologne), Johanna Gadski (New York), Emilie Herzog (Berlin), Anna von Mildenburg (Vienna), Thila Plaichinger (Berlin); Dr. Otto Briesemeister (Berlin), Karl Burrian (Dresden), Leopold Demuth (Vienna), Wilhelm Fenten (Mannheim), Hermann Gura (Schwerin), Adalbert Holzapfel (Breslau), Arthur von Kleydorff (New York), Ernst Krauss (Berlin), Max Lohfing (Hamburg), Edgar Oberstotter (Wiesbaden), Karl Perron (Dresden), Julius Putlitz (Essen), Albert Reiss (London), Desider Zador (Prag). The musical direction of the first ring-cycle, Aug. 9 to 13; of the third ring-cycle, Sept. 5 to 9; of the three representations of Tristan and Isolda, Aug. 16 and 28 and Sept. 2, and both performances of The Flying Dutchman, Aug. 15 and 30, as well as the entire Mozart Festival, is in the hands of General Music-Director Felix Mottl. Professor Arthur Nikisch will conduct the three performances of The Meistersinger, Aug. 7, 18 and 31. Hofkapellmeister Franz Fischer conducts the second ring-cycle, Aug. 21 to 25. The general management of all the performances rests in the hands of the Royal Intendant von Possart. Lists of artists and programmes may be obtained from the general agents, Schenker and Company, tourist office, Munich, Promenadeplatz 16, or Hugo Gorlitz, 119 New Bond Street, London, E. C., where all orders for tickets should be sent.

Jack Andrus is writing a comic opera, which he has given the name of Kenor'a. It will be given a production in an Eastern city some time during the coming Winter.

Jerome D. Kern has signed a contract with Charles Frohman, by which Mr. Kern is to write and compose a certain number of songs each year.

Silas G. Pratt, composer of the Allegory of the Civil War, which was given some time ago at the Madison Square Garden for the Grant Monument Fund, is writing An Apotheosis of John Paul Jones in Music. The plan is to have a series of musical pictures depicting the dawn of day on the ocean, the sailing of the fleet under command of Paul Jones, the encounter culminating in the capture of the "Drake" off the British coast and the release of the Irish prisoners. It is Mr. Pratt's intention to make a sufficient sum to erect a monument to John Paul Jones in Riverside Drive.

Jan Kubelik's first concert here this season will be at Carnegie Hall on Dec. 1. After that he will make a tour of the entire country, giving one hundred concerts in nearly as many cities, going as far West as San Francisco and as far South as San Antonio.

For her forthcoming American concert tour, Madame Calve has engaged Mlle. Schmitt Bernard as accompanist and Berick von Norden, the Swedish American tenor, now singing in concert through Germany. Madame Calve will arrive in New York in October, opening at Toronto the last of that month.

Reginald De Koven and Frederick Ranken recently concluded to change the name of the opera they have written for De Wolf Hopper from Elysia to Happyland. Mr. Hopper is to begin his season in the new work on Sept. 4 at the Boston Theatre, Boston. At the conclusion of that engagement the piece will be seen for an indefinite period at the Lyric Theatre, New York, following the run of Fantana.

DEATH OF JACOB W. CARNER.



Jacob W. Carner, one of the oldest characters on the American stage, died at his home in Fulton, N. Y., on July 23, aged seventy-one years, eleven months and six days. Mr. Carner traced his ancestry back to the Baron Jason Karner of the Holetzern House, Wurtemburg, Germany, in 1630, who came to America in 1728 and settled in Albany County, N. Y., and his patriotism was inherited from his grandfather, who fought in the Revolutionary War under General Schuyler. His father and his uncle were engaged in carrying freight on the Erie Canal, and he frequently made trips with them to the metropolis. On one of these visits to New York he made the acquaintance of the young son of the scenic artist of the Old Bowery Theatre. The two little chaps were drawn strongly together, and young Carner invited his new-found friend to make a trip with him on his father's canal boat. In return for this his little friend invited him to a performance at the Old Bowery, and it was there that Mr. Carner had his first view of the inside of a theatre.

He had early shown a marked talent for painting, and in 1847 when but fourteen years of age he was apprenticed to his little friend's father, and stepped first on a stage at the Old Bowery. There he labored assiduously for two years as an assistant to the scenic artist. During the two years he was so occupied he frequently served as a supernumerary, but he had never been called upon to speak a line until in 1849 when Edwin Forrest, dissatisfied with the manner in which a very small part was being filled, shouted out that by all that was good and holy, he'd have some one who could enact the role to his satisfaction or he'd know the reason why. A short time previous to this episode, young Carner, spurred on by his ambitions, had spoken to the stage-manager, and asked that at the first opportunity he be given some small speaking part. This was fortunate, and the very flood of the tide in the young man's life to lead on to greater things, for the stage-manager spoke to Forrest, the latter said he thought almost anybody would be better than the one who had filled the role, and thus it was that Jacob W. Carner blossomed out as a full-fledged actor.

He early demonstrated such marked ability that he soon became a companion of the great Keene, and later was associated with Joseph Jefferson. In 1870 he was in the support of Edwin Booth, and later in the support of Junius Brutus Booth, John R. Scott, Mathilda Heron, and others equally famous in days gone by. He served his country for three years during the Civil War, and then returned to the stage. He afterward engaged in theatrical enterprises of his own as well as appearing in support of Lawrence Barrett, Clara Morris, and Charlotte Thompson. Mr. Carner was a veteran actor, whose name and face were familiar to all old playgoers, and it was said of him that his repertoire was probably longer than that of any other actor on the stage.

Mr. Carner's most famous part was that of Rip Van Winkle, a trial performance of which he gave at Canandaigua, N. Y., with E. T. Stetson in 1867, A. W. Purcell appearing as Derrick. The cast also included Emma Brice and Dollie Pike. The first words spoken on the stage by William F. Cody (Buffalo Bill) were uttered by him under the direction of Mr. Carner. Mr. Carner was also an intimate friend and associate of Captain Jack Crawford, the poet-scout, and several of the latter's poems are dedicated to him. Mr. Carner gave fifty-eight years of his life to the stage, and was seen in many different roles, but he reached the pinnacle of his fame in his characterization of Rip Van Winkle, in which his work was frequently compared with that of Joseph Jefferson. It was especially apropos, therefore, that Mr. Carner should have made his last public appearance in the role of Rip Feb. 14 of the present year, marking his retirement from the stage. Besides being an actor of note he was also a playwright, having written several plays which attained to considerable popularity, among them Old Cattaraugus.

When the Civil War broke out Mr. Carner enlisted in the Ninety-seventh New York Regiment, and was sent to the front. His bravery and devotion to the cause won for him four distinct promotions. He was finally wounded by a shell, which struck him just as he was climbing over a fence. This injury resulted in a rupture and it was strangulated hernia, a direct result of this injury, which brought about his death. He was a member of Findlay (Ohio) Post, G. A. R. He was also an enthusiastic advocate of fraternal societies. He was a thirty-second degree Mason, a member of the Knights of Pythias, the Improved Order of Red Men, and the Elks. He was one of the Jolly Corks from which small band the Elks sprang, and was a life member of Findlay Lodge, No. 75, B. P. O. E.

The deceased is survived by a widow, Mrs. Cora E. Carner, who is known to the stage as Cora Wilmont. A son, George E. Carner, was alive at the time of his death, but he did not long survive, for he dropped dead at his home in Binghamton, N. Y., on July 31. The funeral services were held at Fulton, July 25. The G. A. R., Knights of Pythias, and Elks attended in a body. The remains, accompanied by the widow, were taken to Buffalo on July 26, and were there cremated according to a last wish of the deceased.

ENGAGEMENTS.

Charles E. Hart, musical director for B. C. Whitney's Isle of Spice company.

Ethel Tillson, prima donna soprano, to play Teresa in B. C. Whitney's Isle of Spice company.

IN OTHER CITIES.

SAN FRANCISCO.

Things theatrical are very quiet this week, July 24-31. The California and Columbia are still closed. The California opens Saturday, 29, for two performances of Ghosts, with Harry Mestayer in the role of Oswald. The Columbia will open on Monday, 31, with Ezra Kendall in Weather Beaten Benson. At the Grand Opera House the Yiddish players are filling in the week and are doing a fairly good business. Next week the theatre will be closed, to be opened 7 with Denis O'Sullivan.

The Alcazar 24-31 had the novelty of the week in The Heart of the Geisha, the Japanese drama by Colgate Baker. The play is very well written and the details are true to life in Japan and are said to be most correct, as Mr. Baker was a resident of Japan for many years, and it is said that he speaks the language fluently. Miss Crosby as Mohamma has given a beautiful performance of the little Japanese Geisha girl who falls in love with an American gentleman. Mr. Walling as the American does good work; he reads his lines delightfully and has a fine stage presence. Nora Rosa is capital as the maid. Howard Scott plays the role of the villainous baron and sustains the character well. The costuming and scenic effects are beautiful. Next week, White Whittlesey in The Fortunes of a King.

John L. Sullivan, who has been here several weeks doing vaudeville acts, appearing as the leading light at the Central in melodrama, is about to appear in a new role—that of manager of the Casino Theatre and Music Hall. Mr. Sullivan will do his vaudeville turn and will have many good numbers to complete the programme. The theatre will open Saturday night, 29.

The reappearance of Hershall Mayall at the Central 24-31 brought out a crowded house on Monday night. The actor is a great favorite with Central audiences and his return to this house in the capital play, Blue Jeans, brought out a crowded house each evening. Mr. Mayall was particularly good in the difficult role of the hero in this play, that has held the boards for so many seasons. Agnes Rankin as June was received with a warm welcome upon her appearance. She charmingly played the role of June and received much applause. All the favorites were in the cast, including Mr. Shumer, George Nichols, and Miss Elsmere. The buzz saw scene was effective. Next week, The Cattle King.

Rob Roy crowded the houses at the Tivoli 24-31, and it is thought the delightful opera will run on for weeks. Miss Condon and Mr. Cunningham are covering themselves with glory, the applause at each performance being most hearty. They both have improved greatly since their last appearance here, both in singing and acting. Barron Berthald as Prince Charlie has a role well suited to his talents. He has two good solos. Teddy Webb is exceedingly funny and Schuster sings a good song well. Miss Lichter has two pretty songs with chorus and receives numerous encores. Grace Palotta is dainty. Frank Hayes and his make-up is the funniest thing ever. The work of the chorus is better than ever. They sing well and look charming. The stage is under the direction of Max Freeman and is the real thing in that line. Next week, third week of Rob Roy.

The Majestic 24-31 has Mr. and Mrs. Neill (Edithe Chapman) in A Bachelor's Romance. Mr. Neill is decidedly at his best in the role of the bachelor. Miss Chapman was delightful, and the role she portrayed has been long identified with her. Franklin Underwood, late of the Florence Roberts co., joined the Neills and was well cast. The rest of the characters were well taken and the week's business was good. Next week, Ola Humphreys in Dora Thorne.

OSCAR SIDNEY FRANK.

LOUISVILLE.

Weber's Band drew very large audiences to Jockey Club Park during the second week of its engagement, beginning July 30. The attractions were well received, and the solo work of Margaret Mehaffey was praiseworthy.

The Summer season at Fontaine Ferry Park under the Hopkins management continues prosperous in the extreme. The vaudeville entertainment in the Pavilion is thoroughly up-to-date, and the many features of the attractive place are generously patronized. The endeavor to "discover" Skylark Holmes proved a strong advertising card, and was productive of much amusement.

Nightly concerts at Hammer's Park on the Boulevard are the special features at that place, and Kennedy, the baritone, sings "Blue Bells," "Under the Old Apple Tree," and kindred ballads in his own inimitable way.

Colored jubilee singers provide the entertainment at Somer's neighboring Summer garden and draw a fair share of the business.

Colonel Charles H. Shaw has returned from New York with his booking for the season at the Avenue and the New Masonic completed. He has secured the very strongest attractions playing at the popular-price houses. The season at the Avenue will open 6 with the melodrama, How Hearts Are Broken. The house has been much improved and beautified during the Summer intermission, new chairs have been put in, new scenery painted, and will start upon what promises to be a successful season in first-class condition.

Manager John F. Macauley, of Macauley's Theatre, still lingers in the East. He writes enthusiastically of the good things he has secured for his patrons for the 1905-1906 season. The opening attraction will, as usual, be Al. G. Field's Minstrels, which will come early in September.

The annual Horse Show, which has come to be considered a national event, will be given in the building erected for the purpose Oct. 2, continuing for a week. Over thirty thousand dollars will be distributed in prizes.

A. Y. Stouver, of St. Louis, an officer of the Hopkins Amusement Co., purchased the building in which Hopkins' Theatre is located 26. An attempt to create a sensation from the fact was made by a part of the local press, but Mr. Stouver published a card and stated his purchase was simply in the nature of an investment and had no special significance otherwise.

John Mason Strauss, actor, musician, composer and a generally well liked Kentuckian, figured in an heroic role 25, showing coolness and bravery in a runaway accident and rescuing a friend from possible death.

Robert Nolan, better known as "Bob," a popular local boy, has signed with the Casino Amusement Co. for the approaching season. He will play a strong comedy part in a revival of Cinderella.

The local Lodge of Elks is planning an elaborate reception for the newly elected Grand Exalted Ruler of the Order, Colonel Robert W. Brown. The Colonel has not as yet returned from Buffalo, but will arrive by the time the details of the preparation for the reception are completed.

CHARLES D. CLARKE.

KANSAS CITY.

The week of July 30-5 saw two of Kansas City's downtown theatres thrown open for the season of 1905-1906, both playing to capacity crowds, in spite of the hot weather.

The Woodward Stock co. reorganized opened the Auditorium 30, presenting Du Barry to crowded houses. The co., is headed by Lillian Mae Crawford, formerly of the Broadway Theatre Stock co., of Brooklyn, who essayed the title-role and scored quite a hit. Other members of the co. include Mr. and Mrs. J. Kett, Loraine Buchanan, Thomas Davies, Reginald Baker, Walter Marshall, Harry Long, Lulu M. McConnell, and Mattie Burgess. The co., which is under the direction of Frank L. Woodward and Robert Burgess, will remain at the Auditorium for two weeks, after which they move to Omaha for a permanent stay in the new Woodward and Burgess house there. The Belle of Richmond 6-12.

The Gillis opened its season the evening of 29, with Nettie the News Girl as the attraction. Manager E. S. Brigham has brightened up his house considerably during its vacation, and the new decorations are a great improvement. The above play opened to big business, and the crowds will doubtless be good throughout the week. A capable co. succeeded in making the performance a decided success. The Flaming Arrow 6-12.

The Bandit Band opened an engagement at Electric Park 30 to one of the largest crowds of the season. The Red Band is the most popular of the many musical organizations that play here each Summer, and the usual large crowds will likely be nearly doubled while they play here. The vaudeville and other park attractions continue to be well patronized.

At Forest Park 30-5 the tribe of Igorrotes continue to be the main attraction, although the many park amusements continue to find ready favor.

Fairmount Park, the real true resting place for the city tired folk, is very popular these warm days. The features of the week of 30-5 was a good old-time balloon ascension by Charles Baldwin, the well-known aeronaut. The vaudeville in the Summer theatre was also a popular feature.

O. D. Woodward, manager of the W. W. and Auditorium theatres, returned last week from a trip to New York, and announces that the former theatre will open Sept. 2 with George Ade's The County Chairman for a half week run, to be followed by Ethel Barrymore in Sunday for the remainder of the week. Following the two weeks' run of the stock co. at the Auditorium that house will play regular combination attractions. It is hinted that the year at the Auditorium will be largely a musical one.

Manager Judah, of the Grand, has made no announcements as yet, but it is whispered that the attractions for the coming year will be largely of a musical nature. Melville Hudson, Jr., and Seymour Rice will have charge of the Grand programme for the coming season, and they promise something quite handsome.

The Orpheum is also undergoing the decorative process, and Manager Lehman promises that there will be some surprises for his patrons when the house opens in September.

D. KEEDY CAMPBELL.

COLUMBUS.

That our theatrical appetites are being whetted for the season that is almost upon us is surmised from the splathering array of hangers and paper that is being plentifully scattered about the city.

The first of Columbus theatres to open for the Winter season is the Grand Opera House, which has booked John Vogel's Minstrels for four performances, commencing 4. Rehearsals have been in progress for some weeks and the co. has reached a point of perfection that is eminently satisfactory and a good performance is expected.

Manager Osborne, of the Grand, has announced the following appointments for his house: Ned Reese to be director of the orchestra and B. Harmon to be stage director. Several little innovations are being promulgated by Mr. Osborne which are bound to reflect credit upon his ability, announcement of which in detail will be made later.

Priestly Morrison, the newly appointed stage director of the Empire Theatre, was in the city for a day this week and left almost at once for New York, where he will select the co. that is to open the house 28. Instructions went with him to sign the very best players that have ever played here. The opening bill has not been officially announced, but may be The Charity Ball. Under the supervision of Scenic Artist Gustav Schell the interior of the Empire presents a beautiful appearance, the entire wall and raised surface having been retinted. The color scheme is ivory white, green and gold. Various pretty bits of plaster work that escaped notice heretofore because of a dark finish have been brightened and the effect is excellent.

General Manager Boda, of the Valentine circuit, who makes this city his home and who is summering on one of the beautiful streams in this vicinity, says that the prospects for the coming season are indeed remarkable, inasmuch as numerous big and substantial offerings are to be seen here the fore part of the season, when heretofore they did not come until later. It is also a pleasure to note that a great many of the big things are to be seen here before being taken on to the East. The bookings are uniformly excellent, but at this time they cannot be made public.

The opening attraction at the High Street has been changed to As Told in the Hills, with Emily Gale featured. The house is to open on Monday.

The Al. G. Field Minstrels have left this city for their season's tour and open at Dayton. Columbus will not have an opportunity of seeing them until the latter half of State Fair Week, when they come back for three days at the Great Southern.

Charles D. Waldron, leading man at the Empire last season and who has been with the Colonial Stock co. in Cleveland all Summer, has signed for leading business with the Alcazar Stock co. at San Francisco.

JOSEPH R. HAGUE.

SALT LAKE CITY.

The biggest thing on this week (with the possible exception of the Elks' torchlight parade) was Pain's Fall of Pompeii. This great spectacular production drew large and delighted audiences every night during the week. Other features were excellent, especially the Gloss Brothers and the Three Droles. The success of this attraction was due in a great measure to Manager Pyper, of the Salt Lake Theatre, who did the advance work.

Ezra Kendall in a play full of Kendallisms broke into the Salt Lake Theatre evening of July 28 and afternoon of 29 and was accorded a royal welcome by a medium sized house. Audiences were so well pleased that they remained to give several curtain-calls at the end of the performance. Weather Beaten Benson is built like a brick house—layer by layer. The co. is very good. Katheryn Browne, Harold Russell, Polly Stockwell, and little Edith Taliaferro shared honors with the star.

At the Grand the Bittner Stock co. had two strong bills—Woman Against Woman and Jack o' Diamonds. Business fair. The week has been a hot one, and only the excellence of the bills has drawn the people out. Next week ends their engagement, when they will go on the road. The house will then close for a month for some extensive alterations.

Vaudeville in Utahna Park has driven the Utahna Stock co. to cover. Manager Gourlay decided to close the house and send the co. on the road, as the most of the patrons preferred the open air performance. The bill this week had Harry Bartlett and Lethe Collins in a mechanical costume act, entirely new. The Heim Children, the Lat Lams in ledgerdemain, Kretore, Orville Pitcher, La Bord and Ryerson, and Mrs. Mulford.

The Bon Ton has had a fair week in straight vaudeville.

The Gentry Shows drew large audiences 24.

July 27 was Elks' Day at Saltair Beach. There was an immense turnout. A torchlight mock parade was given the night before. It is needless to say that everybody had a good time.

Harold Russell spent every available moment shaking hands with his many friends here while playing with Ezra Kendall. Mrs. Russell (Ada Dwyer) is a Salt Laker, and their vacation is always spent here with the folks.

Helen Sheppard, leading soprano with His Highness the Bey, is resting with her parents in one of the beautiful mountain resorts in our Alpine Mountains (the Wasatch range).

Fannie Hammond and E. R. Stanley have left the Bittner Stock co. and gone to join the McDonald Stock co., now playing in Colorado.

Doorkeeper James Gibson, of the Salt Lake Theatre, was major dome of the Elks' parade.

Mrs. Wiggs of the Cabbage Patch 11, 12.

C. E. JOHNSON.

DETROIT.

The Whitney Theatre opened July 30 with Charles E. Blaney's The Curse of Drink, that proved as popular as ever to a houseful of Whitneyites who turned out en masse to celebrate the opening of the house for season of 1905-6. The theatre has been redecorated and with new furnishings throughout presents a very gay appearance. P. Aug. Anderson has a strong role in Bill Sanford that is easily within his limit. Odgen Wight, George W. Kerr, Nell Florence, Harry Winfield, A. B. Jennings, Henry P. Nelson, Blanche Shirley, Lillian Davey, Fanny Argyle, and Baby Minerva were all able assistants. The Electric Comedy Four disperses music and also appear in the roles of Muggins, Huggins, Juggins, and Ruggins. The rule of matinees daily except Wednesday will be followed again this season. No Mother to Guide Her is underlining for week of 7.

The Lafayette Theatre still keeps up the prosperous state of affairs that has prevailed since the advent of the Edward Davis Stock co. Bill for week of 30 is The Lighthouse Robbery, a well built comedy-drama, with strong situations and startling climaxes, written by J. E. Price, that is drawing large houses. Edith Prescott, in the absence of Vail de Vernon, who was unexpectedly called out of town, essayed with great credit the chief role of Rose Prescott. Others in the co. were H. C. Mortimer, Tom Manley; George C. Robinson, William Farren; W. F. Canfield, James Hammond; F. H. Livingstone, David Morris; Laurence Dunbar, Silas Kidder; Alan Elmore, Rev. George Medhurst; Rose Evans, Mrs. Manley; Coletta Power, Ruth Manley; Madeline Morse, Little Nellie. In the Shadow of the Gallows will follow for week of 6.

Norman Hackett has returned to his home in this city for a few weeks' visit. He has severed his connection with the Sothern-Marlowe combination and next season will have a leading role in the Louis James repertoire.

A. FRANCIS.

PROVIDENCE.

Zaza was given a very successful presentation by the Albee Stock co. at Keith's July 31-5 to large houses. The production was in every way worthy the co., and excellent work was done by Helen MacGregor in the title-role. Frank Losee as Bernard Dufrene, Helen Reimer as Madame Bonne, Tom Wise as Cascart, and Fay Courtenay, Orma Caldara, William H. Turner, and Jane Rivers in other parts. Liberty Hall 7-12, with Edna Phillips in the leading female role.

The stock co. at the Empire presented James Kennedy's play entitled Gentleman Jim, the Diamond Thief, July 31-5. It is a melodrama with many thrills and has some interesting points. Mr. Kennedy played the title-role, and was supported by Kathryn Purnell and the rest of the co. A Mexican Romance 7-12.

The Summer season at the Empire will close 12, and the regular season opens 21 with the first production in this city of a new melodrama, entitled Queen of the Highbinders. Arrangements have been made with the decorators and renovators who are to change the appearance of the interior of the house to work night and day and have everything completed.

A souvenir reception by the entire Empire co. was held on the stage at the Empire 4, on which occasion each lady received a souvenir.

The announcement is made by the Keith management of the special engagement for the Albee Stock co. of Mary Young, the actress who last season was in Providence and made hosts of friends. Miss Young's engagement will begin Aug. 14 and continue throughout the remainder of the Albee co.'s season.

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She left San Francisco for the East early last week.

Jack Miller, who will return to the Imperial Stock co. in a few weeks, will change his name to John Heron Miller.

HOWARD C. RIPLEY.

LOS ANGELES.

My Partner was the attraction at Morosco's Burbank Theatre July 23-29 and a most creditable rendition was offered. The co. is doing some excellent work of late, and even though it is Summer there seems to be no diminution in attendance. Next week will be given a big production of At Piney Ridge, a story of the Tennessee mountains.

At the Grand 23-29 the Ulrich Stock co. was seen in The Lighthouse by the Sea, and they did well with this heroic play of the Atlantic Coast; so much so, in fact, that every one in the audience was kept busy watching scenic changes and guessing on final outcomes. Queen of the White Slaves will follow.

As usual the Belasco forces were applauded for their excellent work in The Stubbornness of Geraldine 24-30. The co. is well adapted for this style of play and the players fall into their parts most gracefully. The house was well filled during every night in the week. Niobe is booked for 31-6.

The Chutes has caught on to the idea that something attractive and pleasing must be offered to its patrons constantly; in fact, changes must be made continually, and the management is up and about doing that very thing. Last Saturday they started off with a big display of fireworks, and they will repeat this on 29, and the following week they will announce a local stock co. for the theatre.

Fischer's burlesque and light vaudeville house is winning its way steadily with its two performances nightly. The average nightly attendance is somewhere about 700, and the bill is a mighty good one for the price of 10 and 20 cents. Old Seville was the burlesque week 23-29.

DON W. CARLTON.

DENVER.

Dorothy Vernon was admirably presented by the Bellows co. at Elitch's Gardens July 23-29, with Maude Fealy in the name part. She made a very charming Dorothy, her lighter scenes being particularly well played. Olive L. Oliver gave an excellent portrayal of Queen Elizabeth. Miss Oliver's fine enunciation is most commendable. As the dwarf J. Henry Kolker's characterization was notably good. Bruce MacRae scored a success as Sir John Manners. Cecil De Mille exhibited much skill in fencing, as did also Miss Fealy, Eleanor Carey, Katharine Field, Constance Adams, and Theodore Roberts were well cast. Miss Fealy's two weeks' engagement terminated 29. Though business has been excellent, it was not quite up to her past record at the Gardens. Edith Crane and Tyrone Power open with the Bellows co. 30 in Tess of the D'Urbervilles.

The Symphony Concerts, given under the direction of R. Cavallo every Friday afternoon at Elitch's Gardens, are signally successful, both financially and artistically.

The outdoor amusements at Manhattan Beach attract crowds daily.

Barnum and Bailey's Circus gave four performances at River Front Park 24, 25, which netted over $30,000.

The Empire, the new theatre which John Cort and his associates are building here, will open 27, which reminds us that the downtown theatres will all reopen very soon, both the Tabor and Curtis opening 13, the Orpheum 20, and the Broadway Sept. 11.

Ethel Barrymore opens the Broadway in her new play, Alice Sit by the Fire.

MARY ALKIRE BELL.

MONTREAL.

Things theatrical are absolutely at a standstill excepting the vaudeville at Schmer and Riverside Parks, which both continue to do good business and give good shows. The Eugenie Blair company closed at the Academy, July 29, the last three nights of their season being devoted to a capable performance of East Lynne. Most of the company left for New York Saturday night after the performance. Lincoln J. Plummer and Mrs. Plummer remained in town till 30, leaving to join the Western Human Hearts company, of which Mr. Plummer is to be stage-manager and leading man.

The Una Clayton stock company also closed their successful season at the Royal, July 29. Miss Clayton and Manager Francis Morey are remaining in town for a few days intending to camp in the mountains at St. Agathe for a short time. The other members of the company left for New York 29.

The National will be the first theatre to open its doors, Aug. 7. Twelve new actors have been engaged from Paris and Manager Gauvereau announces an interesting programme.

The Paul Casseneuve Stock at the Francais, A Dangerous Life at the Royal and the Pollard Australian Juvenile opera company at the Acadmey all open 21. The latter for a three weeks' engagement.

The many friends of Helen Harrington, which she made in Montreal during her sojourn here with the Proctor stock and with other companies will be glad to hear that during a late visit to Paris the elder Coquelin became so interested in her work that he gave her several lessons in his art, a very unusual favor from him.

W. A. TREMAYNE.

MILWAUKEE.

The Thanhouser co. played The Sign of the Four at the Academy July 31 to a full house. The performance was excellent and gave great satisfaction. Edgar Baume scored as Sherlock Holmes, and Evelyn Vaughan was admirable as Mary Morston. Good portrayals were given in the other roles by De Witt Jennings, N. Sheldon Lewis, A. H. Van Buren, David M. Hartford, Reginald Parry, Joseph Dailey, Meredith Brown, Corinne Cantwell, Emily Wakeman, Lulu Wittig, Grace Rauworth, and Emma Smith. When We Were Twenty-one 7-12.

The Brown-Baker Stock co. gave a splendid performance of Lost River at the Davidson 31, the production in every way excelling any previous presentation of the play in this city. Harry Glazier added to his laurels as Robert Blessing, and Edith Evelyn was a charming Ora. Grace May Lamkin gave an exceptionally good portrayal of Gladys Middleton, and the remaining characters were ably handled by Albert Brown, Lee Baker, J. Francis Kirbe, Kate Blancke, Patty Allison, Rodney Ranous, R. C. Chamberlin, and W. Machacek. The stage effects were excellent, and a large audience thoroughly enjoyed the performance. A Texas Steer 7-12.

Clarence Sterling, a young Milwaukeean, who has been most successful in character comedy roles for several seasons, has signed with Decker and Veronee's Girl of the Streets co. for next season.

Adeline Rafette will join the Thanhouser co. 7 to replace Grace Rauworth, who resigns.

CLAUDE L. N. NORRIE.

ST. PAUL.

The Metropolitan Players opened their seventh week of the Summer season in The Lottery of Love, and the bill was a success. It was a decided change over last week and will become the most popular bill of the season. Each member of the co. seemed to fill just the right part, and the entire production was presented with care, and a very smooth performance was the result. William Jossey as Adolphus Doubledot was a success in the part and received the appreciation of the many hearers. This is his first lead character since joining the co., and judging from the curtain-calls he received he made a hit right from the start. Frederic Julian filled a hard part in Benjamin Buttercorn. William Lamp was good as the old sailor, Captain Sam Merrimac, and Fred L. Tiden did well in the minor part of Tom Dangerous. The real hit of the evening, however, was the way Laurette Allen handled her role. She appeared as Mrs. Sherramy and was very clever in the part and received hearty applause. Eva Taylor was a picture in "Jo," and her many friends were there to tell her so.

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Edith Von Lake as Diana and Louise Compton as Ann Eliza were very satisfactory. The bill was staged very carefully. Next week the players will present Shamus O'Brien.

HARRY O. WILLIAMS.

NEWARK.

Before a large crowd at Olympic Park July 31 an enjoyable performance of Mikado was given by the Aborn Opera co. The cast included Robert Lett as Ko-Ko, Lord High Executioner; Joseph W. Smith as Nanki-Poo, Grace Orr Myers as Yum-Yum, Ethel Houston Du Fre as Katisha, George Shields as the Mikado, George W. Callahan as Pooh-Bah, Walter Halbach as Pish-Tush, May F. Linden as Pitti-Sing, and Dolly Ford as Peep-Bo. Mr. Lett was particularly successful in making the most of the comic possibilities of his part. Miss Myers sang gracefully and Miss Du Fre did excellent work. Mr. Smith earned his large share of the audience's approval. Week 7-12, Martha.

Blaney's Theatre will open 5. The attraction will be the introductory performance of a five-act melodrama, by Lew Rosen, entitled The Gambler, produced by the Mitchell Brothers. W. Hayward Claire and Pauline Whitson will appear in the leading roles. The attraction will continue week 7-12.

Manager Ottolengui has announced that the Newark Theatre will open on Labor Day with the musical piece, Woodland.

JOSEPH B. HARRISON.

BUFFALO.

Manager John Laughlin, of the Lyceum, on his return from New York stated that his theatre would go over to the Independent managers and play their attractions in the future.

Dr. Cornell announces The Ham Tree, with McIntyre and Heath, as the opening attraction at the Star.

The Academy will reopen 7 with Queen of the White Slaves.

Michael Shea is being congratulated on all sides upon the success of his new vaudeville house in Court Street, it being impossible to secure seats during the past week, the S. R. O. sign being displayed long in advance of the performance.

Florrie Claire, of Frederick Brothers and Burns, was entertained during her stay here last week. Miss Claire has accepted an engagement in London and will sail the latter part of the month.

The many friends of Thomas O'Brien, manager of Shea's Theatre, will be pleased to hear that he has recovered from his recent illness.

P. T. O'CONNOR.

SPRINGFIELD, MASS.

Poli's Stock co. presented Pink Dominos week July 24. The old farce hasn't got the stuff in it that Dr. Bill has, which was given the previous week, nor Lend Me Your Wife, which followed it. It was well handled, however. The big hit was the curtain-raiser, Meadow Sweet, put on the last half of the week. In it Carol Arden, particularly, and Frank Denithorne, J. G. Fee, and Hope Latham scored. Week 31 Lend Me Your Wife was the bill and proved to be the best thing the co. has yet done. Frederick Bond was at his best, and Frank Denithorne, Perle Landers, the new member of the co.; Fremont Benton, Al. Phillips, and Messrs. Fee, Powell, and Barringer had fitting parts. Biograph pictures of the recent State militia camp at Westfield proved a big hit. Sixes and Sevens is the bill week 7. Carol Arden has left the co. to begin her season in Polly Primrose.

The Court Square opens Friday, 11, with Dockstader's Minstrels, who will give a matinee because it's a holiday. The reason it's a holiday is because Dockstader is in town.

EDWIN DWIGHT.

INDIANAPOLIS.

The Park Theatre, dark for five weeks, opened the season of 1905-6 July 31 to packed houses. As Told in the Hills was the attraction presented by a capable co. headed by Emily Gale. The Midnight Flyer 3-5.

English's will open 28 with Al. G. Field's Minstrels.

Dunn is drawing large crowds at Fair Bank, where his band is giving two concerts daily this week, July 31-5. Innes' Band follows 7-12.

Hagenbeck's Circus is billed for two performances at the show grounds.

Shafer Ziegler, manager of the Grand, has arrived in New York from a trip abroad and will be home soon to arrange for the opening of his theatre 28.

Marjorie Taylor, with The College Widow last season, will leave for New York in a few days, having spent her vacation with her parents, Dr. and Mrs. Taylor, here.

PEARL KIRKWOOD.

PORTLAND, ORE.

For the fifth week Kolb and Dill, the German comedians, have held the boards at the Marquam Grand Theatre in the musical comedy burlesque, I O U. The demand for burlesque has been so large that the same play will be continued at this house the coming week, beginning July 31.

Naughty Anthony was the play which the Belasco co. presented to the patrons of the Belasco Theatre the past week, with Eugene Ormonde in the name part and Lucia Moore in the role created by Miss Bates. Next week, beginning 31, Carmen.

The Lyric, the 10-cent stock house, this week presented In Tennessee, and announce A Daughter of America beginning 31.

JOHN F. LOGAN.

CLEVELAND.

Faetkenheuer and Cressy's new comic opera, The Merry Khan, which had such a successful opening, was kept on for another week at the Euclid Avenue Garden Theatre to satisfy the public. It had been polished up and was given with more vigor than on its first week, proving even more popular. The Chimes of Normandy 7-12.

The Cleveland Theatre opened the season July 31 and had for its first attraction For His Brother's Crime. Confessions of a Wife 7-12.

The Colonial Theatre is being redecorated and will open Sept. 4 with Vaughan Glaser's Stock co.

WILLIAM CRAXTON.

CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE: The Olympia Opera co. put on The Chimes of Normandy July 24-26, and the performance was in every way a pleasing one. The Telephone Girl 27-29 was repeated, and it was attended with the same large success as its former presentations; the specialties of Lottie Kendall and Edward Eagleton were decidedly good. The Circus Clown and The Pearl of Pekin 31-5.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Walter Edwards co. July 24-29 in David Garrick and A Little Change; excellent performances; large business. Heisman Stock co. (return) 31-5.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Mr. and Mrs. J. Y. Lewis, Lyne and Kennedy, Huston and Dallas, Mae Roberts, and the kinodrome July 24-29 to good business. Next week, Phroso, Kenton and Lorraine, Cannon and Thornton, Mae Roberts, and the kinodrome.

CALIFORNIA.

OAKLAND.—YE LIBERTY THEATRE (H. W. Bishop, lessee): Bishop's Players presented Dora Thorne July 24-30 to good business; capable co. and play finely interpreted. The Jilt 31-6. Pretty Peggy 7-13.——ITEMS: Ola Humphreys, who has joined the ranks of Bishop's Players, made her first appearance at the Ye Liberty Playhouse 24 and made a very favorable impression.—Maurice Stewart has fully recovered from his recent illness and is once more taking active part in Bishop's productions.—Guy C. Smith, manager of the Macdonough Theatre, has returned from New York and reports extra large bookings for the coming season, which will open about 15.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): The Bates Stock co. July 17-22. Plays: The Danites, The Black Flag; pleasing performances.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE: Imra Opera co. (stock) week July 31-5.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (F. R. Reid, mgr.; W. F. Stevenson, bus.-mgr.): The closing week of the Summer engagement of the Hunter-Bradford Players was marked by S. R. O. nightly. In the Bishop's Carriage was the bill presented July 31-5, a dramatization by Channing Pollock of Miriam Michelson's popular novel of the same title. It has never been presented before on any stage and it made an instantaneous hit. The acts are ingeniously arranged, the dialogue is bright and up-to-date and the comedy amusing. The climax of the second and third acts approach the melodramatic and are thrilling. Applause was enthusiastic, spontaneous and frequent, and the audience insisted on curtain calls after each act. On the opening evening Channing Pollock and several New York managers and newspaper representatives were present, and Mr. Pollock was forced to come before the curtain, on which occasion he took to highly praise the members of the co. and Stage Director Frank R. Lamb for the artistic manner in which they had interpreted his drama. Theatre patrons will regret the close of the season of the Hunter-Bradford Players, who during their engagement here have presented a different comedy or drama each week in such a finished and artistic manner that they won the highest plaudits of all and great praise from the press. They made many social friends during their stay here. Frank R. Lamb had personal supervision of all the plays.——POLI'S THEATRE (S. Z. Poli, prop.; Louis Kilby, mgr.): The stock co. has come in for its full share of patronage July 31-5, the attendance being large and enthusiastic. A Mixed Affair and The Three Musketeers divided the week, but the former proved so popular with the audiences that it was decided to let it remain on all the week, which it did with continued popularity.——ITEMS: The regular season at Parsons' will begin 15, when Dockstader will make his usual semi-annual visit.—The Hartford will open about the same time, and Poli's will return to vaudeville 28. A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; J. G. Criddle, res. mgr.): The Senator's Daughter proved an admirable bill July 31-5, showing Lawrence B. McGill as a French adventurer and Gertrude Shipman as an almost erring wife. Both portrayals were excellent. James Mullin in an English chappie part grasped all his opportunities, and Maude Sheridan was a petite cycling ingenue. Jessie Pringle and Francis Owen got laughs galore for clever comedy work. Harry Langdon switched to a confidential "Kentucky" man servant successfully, and James Gordon did his best with a home leaving army officer husband. La Belle Marie is underlined for 7-12.——ITEMS: Margarite Earle and Cameron Clemons, of the Poli co., have left town to prepare for the coming season's rehearsals.—Willard Dashiel, of last season's Summer stock co., is winning laurels in the Waterbury Poli co. His work here last Summer is well remembered.—In order that the "natives" may have a full collection of the Poli cast for the remainder of the season two photographs will be distributed each week instead of one.—Henry Crosby and wife (nee Dillingham) have left town to begin rehearsals with the Myrkle-Harder co.

W. P. HOPKINS.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): The season opened auspiciously July 31. San Toy was enjoyed by a large audience. The play was prettily staged and costumes were attractive. The principal parts were in competent hands. The chorus was excellent. Primrose's Minstrels 3.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Humpty Dumpty (under canvas) July 26, 27; well attended. Season opens with Clara Turner Stock 14-19. Billy Clifford in The Baron 22.

GEORGIA.

AUGUSTA.—MONTE SANO CASINO (Will J. Irvin, res. mgr.): Perochi-Gymnase Stock co. July 24-29 pleased good business, presenting Wildcat, The Rump, and Humpty Dumpty Doodle.——ITEM: James Sheeney, of the Frank Daniels co., spent his vacation with relatives in this city.

MACON.—CRUMP'S PARK CASINO (Maurice Boom, mgr.): Harry Salmon July 24-29 pleased good house with Wife Wanted and Brown Came Down. Harry Carlon 31 in Fun and Frolic opens for week's engagement.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, mgr.): Dr. Wetzel and staff, from Liverpool, illustrated lecture 1.——RIVERSIDE PARK (M. Christensen, mgr.): Zinn's Travesty co. in A Merry King week July 23; good business for the week. Oh Fudge week of 30.——STAR THEATRE (C. G. Barr, mgr.): Stock co., presenting Tracy the Outlaw to packed house every night.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): Season opened July 29 with Billy Kersands' Minstrels; good co.; good house. Uncle Josh Perkins 30; fair co.; good house. At Cripple Creek 5. Why Women Sin 6. His Highness the Bey 12.——ITEMS: Billy Kersands opened season here, organizing his co. in Waukegan.—The Schwartz has been refitted to the extent of thirty-six new seats. Manager Takacs has a good advertising scheme. He has one word purposely misspelled in one advertisement in the programme at each performance. The one who first finds the word and points it out to the advertiser is given two free tickets to a week night play. Another scheme is a prize of $25 to the one who saves the most programmes through the season.

HIGHLAND PARK.—RAVINIA PARK AND THEATRE (J. J. Murdock, mgr.): Week July 23 Ben Greet Players in Midsummer Night's Dream, Much Ado About Nothing, As You Like It, Comedy of Errors; excellent co.; good patronage. Ben Greet Players 31-5. Rivela's Imperial Italian Orchestra 7-12.——ITEMS: Walter Damrosch and the New York Symphony Orchestra are engaged for five weeks at Ravinia Park for next season. The last concert, 22, brought out over 5000 people.—Just before her death Jessie Bartlett Davis had signed a contract with Manager Murdock for appearance at Ravinia.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkan, Jr., mgr.): Season opens 4 with Uncle Josh Spruceby, matinee and night. Jordan Dramatic co. 7-12 in repertoire.——HOUGHTON LAKE PARK THEATRE (A. Jack Faust, mgr.): Week July 31 James F. Green's co. in repertoire and vaudeville; fair business.——ITEM: Gordon Lilly (Pawnee Bill) was kept busy on the appearance of his show here 27 greeting old acquaintances in this his former home.

PEORIA.—AL FRESCO PARK (Vernon C. Sawyer, mgr.): Fanciulli's Band first August week made a big hit; crowds always in evidence. Park is the best Summer amusement Peoria has ever had.——JACOBS (A. F. Jacobs, prop.): Business good.——ITEM: The Grand will open season 6 with Uncle Josh Spruceby. Weast Theatre, vaudeville, will open 7, and Main Street Theatre, vaudeville, opens 20.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Missouri Girl 16.——ITEM: Elizabeth Shober, manager Bush Temple, Chicago, is spending her Summer at her old home in Dixon at one of the many Summer cottages on Rock River.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Season opens with The Holy City 11.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Hoyt's Big Stock co. County Fair week. July 31-5, opening with The Tie That Binds.

JOLIET.—THEATRE (William M. Hulshizer, mgr.): Season opens 4 with At Cripple Creek.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. B. Rice, mgr.): A Slave of the Mill 3; co. good; played to packed house. Same co. 4, Lillian Mortimer in No Mother to Guide Her 5, Myrtle-Harder Stock co. 7-12.——MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Temple will open 5 with Gordon and Bennett's production of A Royal Slave. Majestic Stock co. 7-12.——ROBINSON PARK THEATRE (George H. Fisher, mgr.): Week July 30-5 Five Valdares, Jack Gardner, Jones and Walton, Francelli and Lewis, Trask and Gladden, and Mexias and Mexias played to good business. Fanciulli's Band 26-1, special attraction, drew big crowds.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): The Holy City 1; excellent co., to capacity. A Poor Relation 12. A Royal Slave 14. Over Niagara Falls 22.——CRYSTAL THEATRE (W. E. Finley, local mgr.): Vaudeville week 31-5, including Charles A. Gaylior, Hazel Good, Barney First, Three Evans Sisters, and the kinodrome, playing each performance to capacity.——ITEM: The Sipe Theatre opened the season of 1905-6 with The Holy City 1. During the Summer the theatre has been overhauled and redecorated and presents a very modern aspect. C. H. Havens has booked a class of shows for the season of 1905-6 far superior to any seen here before.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): Billy Kersands' Minstrels opened the season here July 30 to a good house with a fair co. An Aristocratic Tramp 6. Her Only Sin 13. His Highness the Bey 17.

ALBION.—HOWARD'S OPERA HOUSE (George O. Russell, mgr.): Season opened 1 with A Royal Slave; good co. and house. Midnight Flyer 21.

ANGOLA.—CROXTON OPERA HOUSE (R. B. Willis, mgr.): A Royal Slave 5. The Eagle's Nest 16, 17. A Poor Relation 22.

INDIAN TERRITORY.

SOUTH M'ALESTER.—SANS SOUCI PARK THEATRE (A. Bert Estes, mgr.): Columbia Comic Opera co. July 31.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Dark July 24-29. Hickman-Bessey co. 31-5.——ITEMS: The Hickman-Bessey co. open their season at the Grand much earlier than usual. Hickman and Bessey star jointly this season instead of separately, as they have formerly. They are so popular that there is no question as to the result of the combination. Manager Jersey is the manager of the co., as usual.—The New East End Electric Park inaugurated its first week's existence with the U. S. Carnival co. as the principal attraction. Great throngs attended nightly.—The Fifty-fourth Regimental Band was at encampment at Des Moines then, and, by the way, they made good there, as they do wherever they play. AUSTIN J. MUMMERT.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Season opens 22.——ITEM: The new Opera House at Emmetsburg, and one of the finest in the State, will be formally opened the second week in September. FRANK E. FOSTER.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): House has been thoroughly renovated and presents the appearance of a new playhouse. The opening bill will be May Irwin in Mrs. Black is Back 21.——GRAND OPERA HOUSE (William Foster, mgr.): The Grand Opera House opens 13 with a melodrama. A Human Slave. This playhouse has also been renovated.——AUDITORIUM (William Foster, mgr.): Will open with Woodward-Burgess Stock co. 28.

KEOKUK.—CASINO (Le Compte and Fletcher, mgrs.): Van Dyke and Eaton co. continue in repertoire, playing to very satisfactory business. The engagement will close 5. Plays: Told in the Hills, The Divorce Question, Carmen, Jesse James, Dr. Jekyll and Mr. Hyde, Dora Thorne, and Deadwood Dick.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): At Cripple Creek 3. Uncle Josh Spruceby 10. Dr. Jekyll and Mr. Hyde 17.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Will open season with Park State Folks 10.——AIR DOME THEATRE (Harry Siefried, mgr.): S. R. O. week ending July 31; good attractions.——VINEWOOD PARK THEATRE (Harry Siefried, mgr.): Continues to please capacity houses.——ITEM: Novelty Vaudeville Theatre, with S. C. Jones as manager, will open Sept. 10 with a band concert by Marshall's Band. The theatre is now receiving its finishing touches and when finished will be one of the prettiest vaudeville theatres in the city. DAVID J. AUGUST.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): The Columbian Comic Opera co. played their second week to good business; Erminie, Olivette, and Mascotte were well presented. Next week, vaudeville.

LEAVENWORTH.—PEOPLE'S SUMMER THEATRE (John H. Dempsey, mgr.): Excellent business continues.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): The Spooner Dramatic co. July 24-29, presenting For the Sake of Love, Resurrection, Nell Gwynne, and The Two Orphans; very good and fair attendance. The Payton Sisters 30 in The Man Outside; good attraction; large attendance. Returned 31-7.

MAINE.

PORTLAND.—PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, mgr.): Dorothy Vernon of Haddon Hall July 31-5 to capacity business in proving season's best offering; Jane Kennark as Dorothy Vernon was seen at her best. The Brixton Burglary 7-12.——CAPE COTTAGE, PARK THEATRE (E. V. Phelan, mgr.): The beautiful drama, A Southern Romance, is being given a fine rendering week 31 to very large houses; Alice Treat Hunt's Lydia was especially good, and her rendering of "My Old Kentucky Home" in the second act took the house by storm. Dr. Bill is booked for week 7.——RIVERTON PARK, RUSTIC THEATRE (E. A. Newman, mgr.): J. W. Gorman's Opera co. in Said Pasha 31-5.——ITEM: Edward P. Sullivan is passing his holidays at Peak's Island.

BANGOR.—CITY HALL THEATRE, OLDTOWN (E. J. Jordan, mgr.): Quincy Adams Sawyer July 28, presented by a first-class co., more than pleased an audience that packed the house. Sherlock Holmes 10. Tom Waters in Neighborly Neighbors (return) 12. The Real Widow Brown 19.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): The season at the Academy opened auspiciously 1, when San Toy was well presented to a large attendance. The co. is well balanced. George E. Mack as Li was the most prominent. Florence Smith as San Toy, Edward Bagley as Yen How, Viola Kellogg and Harry Burcher were pleasing. Others are Dorothy Marlowe, Mabel Strickland, and Fred Huntley. The chorus was effective. Cook-Church Stock co. 7-13 in An Heiress to Millions, A Game of Hearts, The Little Avenger, The Colleen Bawn, Little Miss Military, An Actor's Romance, Folly of a Butterfly, Her Only Crime, My Mother-in-Law's Mishaps, and The Little Red School House.——BIJOU (D. E. Buffington, mgr.): Buffington Stock co. presented week July 31-5 Brother Against Brother and as usual pleased. J. Frank Burke in the leading role gave a good impersonation of the character. W. H. Barwald had the heavy and he played it in admirable style. Everett Aldrich as Zeb Jenkins scored the hit of the play. He has done nothing better this season. Nat Loffingwell, Ralph Cummings, Raymond L. Bond, and M. E. Ryan were well cast. Gertrude Dion Magill, who has been scoring such a big success, captured new laurels by her fine portrayal of a trying role, and Florence Mack again scored a hit in a difficult part. Marcella Ferrante was excellent. Stage effects and management were good. Attendance good. The Great Diamond Mystery 7-12.——ITEMS: Walter O. Hill and wife have signed with the Rice Comedy co. for the coming season.—Raymond L. Bond, of the Buffington Stock, has written a four-act comedy.—Florine Arnold, of the Empire Stock co., Boston, is spending a short vacation with friends in this city.—Ann Singleton, of the Buffington Stock, has gone to New York to visit friends.—Nat Loffingwell will have a reception on the stage after the performance 13.—The Cook-Church Stock co. spend all of their spare time at the seashore.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent, mgr.): Whalom Opera co. in Jack and the Beanstalk July 30-5 opened in storm to small but enthusiastic house; Lois Garneau as Jack made a charming boy; George Wharnock was especially good as Old King Cole, and Jack Leslie amused as Sinbad; Rose Murray, a newcomer, as Little Muffet sung and danced excellently; Tom Callahan as the giant was good. Prince Pro Tem 4-9.——ITEMS: Winifred Florence and Harry King have left the Whalom co., Miss Florence to join The Seminary Girl co. and Mr. King to resume his position as manager and leading man of the Katherine Rober co., which is to rehearse here preparatory to the opening at Taunton, Labor Day.—Additions to the Whalom co. are Al. Lewis, Hattie Belle Ladd, and Rose Murray.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): George Primrose's Minstrels 7.——HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in A Soldier's Sweetheart July 31-5; banner business of the season. Ida Glenn in the title-role scored another hit. May E. Abbey as Kate Tyson was bright and vivacious. Peaceful Valley 7-12. Captain Swift 14-19.——ITEMS: H. D. Blakemore, comedian, will join the co. 7.—Francis Lynn (heavies) and Fanny Carew Grant (characters) are engaged to open on the same date.—James Kirkwood, the new leading man, will appear here for the first time in Captain Swift 14.—Emma De Wolf, a former member of the co., was the guest of Ida Glenn 2.

NORTH ADAMS.—EMPIRE THEATRE (John F. Sullivan, mgr.): Primrose's Minstrels opened the season at this house 3 to a large audience and gave excellent satisfaction. Dockstader's Minstrels will appear 9.——VALLEY PARK THEATRE (W. P. Meads, mgr.): The Dazzler week of July 28 attracted large crowds to this popular resort; the co. was a strong one and pleased immensely.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Colonial Theatre will open 4 with Primrose Minstrels; large advance sale. Dockstader's Minstrels 8. Ben Harris All Star Vaudeville co. 9.——ITEM: James Doyle, of Lee, joined the De Vonde Stock co.—New theatre at Great Barrington will be ready in a few weeks.

MICHIGAN.

JACKSON.—Pain's Port Arthur and pyrotechnics, under the auspices of Jackson Lodge No. 112, B. P. O. Elks, to capacity week ending July 29.——ATHENAEUM (H. J. Porter, mgr.): Regular season opens 14 with the Al G. Field's Greater Minstrels.——ITEMS: The Athenaeum has been thoroughly renovated.—Manager Porter spent his vacation abroad.—Treasurer Howson and wife returned 24 from an extended trip down the St. Lawrence and home by the way of Boston and New York.—Alfred L. Dolson, business-manager of the Pain Pyrotechnic co., and Walt M. Leslie, general agent of the Al. G. Field's Greater Minstrels, renewed old acquaintanceship here 28.—Yaabel Maxon Sheap, of last season's Over Niagara Falls co., and Albert H. Tyrrell, of the Gus Sun Minstrels, passed their vacations with friends in this city.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Regular season opens with Field's Minstrels 11. Her Only Sin 22. What Women Will Do 29.——ITEMS: Manager Daunt has just returned from New York, where he made many bookings for the coming season.—Wenona Beach Casino, which is owned by the street railway co., has been closed all Summer on account of a strike of railway employes. The management will probably open Casino for the balance of Summer season.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.; Johnson and Peak, lessees): For Summer vaudeville have a very attractive bill this week, including the Bazos, skaters and hoop rollers; Nettie Fields in songs and dances; the Two Durbyelles, shadowgraphers; Mr. and Mrs. Robyns (return) in their sketch, The Morning After; Bissonette and Newman, athletes, and kinodrome; attendance last week, fair.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Othello July 27; good performance, to light business. Robinson Stock co. 31-6 canceled.——ITEM: The Robinson Stock co. opened July 31 to good business, but Manager Peterson considered the attraction mediocre and canceled the contract. The co. disbanded here.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): J. C. Lewis in Si Plunkard July 27; excellent co.; capacity house. Vogel's Minstrels 12. Dora Thorne 13.——ITEM: Jake Simon is in the city spending a short vacation with his family before opening his season in Too Proud to Beg.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, mgr.): A Royal Slave will open the house 5, and the season promises to be the best in the history of the theatre; the building has been thoroughly renovated, and several new drops and a curtain added. The Holy City 21.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Sternberg Brothers, mgrs.): Power of God and Evil July 25-27; fair houses; pleased. Lady of Lyons 1. A Thoroughbred Tramp 4. William Owen in Othello 5. A Convict's Daughter 8. Uncle Josh Spruceby 12. Out of the Fold 14.

MUSKEGON.—THE GRAND (E. R. Read, mgr.): A Thoroughbred Tramp July 29, 30; good co.; fair business. Hooligan's Troubles 1. The Convict's Daughter 6. Vogel's Minstrels 13. Out of the Fold 20.

OWOSSO.—OPERA HOUSE (C. Malentacher, mgr.): Season opens 11 with Si Plunkard.——ITEM: Manager Malentacher has had the house redecorated, several new exits added and a new box-office.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): William Owen's production of Othello July 31; very good. Lady of Lyons 3 delighted a full house.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Season opens 5 with Si Plunkard. William Owen in Othello 7. Bar Harbor (local) 10. Out of the Fold 18.

MINNESOTA.

WINONA.—OPERA HOUSE (C. F. Burlingame, mgr.): House opens 7 with Hoeffler Stock co.——PHILHARMONIC THEATRE (William De Hart, mgr.): Temple Stock co. week July 24 produced the following plays to light business: My Partner, Velvet and Rags, Selma the Poorhouse Waif, A Broken Heart, Dr. Jekyll and Mr. Hyde, and Reddy the Mail Girl.——ITEM: A. E. Bellows and F. M. Coggeshall, said to be the managers of the Temple Stock co., left the town unexpectedly.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Under Southern Skies 10. On the Bridge at Midnight 11.——ITEM: Mattie Choate, leading lady with stock co. of the Standard Theatre, Philadelphia, Pa., visiting relatives here during the Summer vacation, leaves to-day for Lincoln, Neb., to return 6.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Orpheum Vaudeville co. played to a small house July 30.——ITEM: This closes the season until the opening again in September. Manager Davidson is putting the theatre in first-class shape, including new carpets, draperies and scenery.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. July 24; fair house; well pleased. Old Arkansaw 27; very good; fair house. Under Southern Skies 17.

MISSOURI.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): House opens 18 with Billy Kersands' Minstrels. Perce R. Benton's Comedians 21-25.——ITEM: Manager Moore is looking forward to the banner season for Lamar.

MEXICO.—GRAND OPERA HOUSE (A. R. Waterman, mgr.): Billy Kersands' Minstrels 8. Steele-Smith Repertoire co. 24-26.

FULTON.—PRATTS THEATRE (C. F. Wilkerson, mgr.): Chase-Lister co. 7-12. The Steelsmiths 21-23. An Aristocratic Tramp 30.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): Billy Kersands' Minstrels 7.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Hazlet, mgr.): Dark.——GRAND OPERA HOUSE (Dick P. Sutton, mgr.): Lulu Sutton, supported by Frank Linden, are doing a capacity business and giving undoubted satisfaction week of July 30 in Monte Cristo. M'lle 6. This is the fourth week of Lulu Sutton and her co., and they have played to crowded houses since the opening night.——ITEM: Pain's Last Days of Pompeii 31-12.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Moving pictures and illustrated songs week of July 24-29 closed to good business. Resumed 5; opened to fair business.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): The S. R. O. sign has seen but little service the past two years, but at the reopening of Tayor's July 31 by the Rae Stock co., it was called into requisition, and since then the houses have continued fair. The plays for the week were: The Sign of the Four, Why Women Sin, Her Marriage Vow, Dora Thorne, The Crime of Hallow E'en, A Mad Love, Why He Divorced Her, Jack the Ripper, Wife in Name Only, and Road to Frisco. Rosabela Leslie co. 7-12. Haverly's Minstrels 18. Sultan of Sulu 19. ALBERT C. D. WILSON.

ASBURY PARK.—CASINO PIER THEATRE (J. B. Deicher, mgr.): Primrose's Minstrels July 28; excellent co., to S. R. O. Local police benefit, headed by Charles Ross and Mabel Fenton, 29 pleased capacity. Black Patti 2 to S. R. O. Mrs. Wiggs 3, 4. Simple Simon Simple 5. The Chaperons 7, 8. The Girl from Kay's 9. The Earl and the Girl 10, 11. ITEM: Pryor's Band 1, with entirely Sousa compositions, made a big hit to S. R. O.

NEW YORK.

ELMIRA.—BORICK'S THEATRE (Herbert Salinger, mgr.): The Manhattan Opera co. sang The Three Black Cloaks to capacity houses July 31-5, and continued the good work with which it has been identified. Henry Taylor pleased as Don Luis, and Karl Stall made a dashing and satisfactory Don Jose. Charles L. Gill handled the difficult role of Don Philip in a manner to win general praise, and George B. Field was droll as Dromeo and at his best. As Gitola, Nettie Vesta made another hit, and went up a notch in popularity. Odette Bordeaux made a winsome Inez. Alice Gaillard was clever as Isabel, and Emma King scored in the role of Marie. Herbert Salinger as Nicolo, and Guy Tully as Tomaso, and Vere De Ford were also seen to advantage. Said Pasha 7-12.——RIALTO THEATRE (F. W. McConnell, mgr.): Oscar and Nettie Paul, Alice Armin, Lottie Fayette, Gertrude Stanley, Sadie Brand, James Proudlove, and the biograph, drew well July 31-5.——ITEMS: Jacques Castelhano, who recently retired as baritone at Borick's to commence Winter rehearsals, narrowly escaped drowning while bathing in the Chemung River 1.—Mabel Douglas retired from the Manhattan Opera co. 31, to join Marie Cahill. She has proven one of the most valuable members of the co. during the season, and in recognition of her services the co. tendered her a farewell banquet at the Hotel Delevan 31. Evelyn Carew also retired, to join The School Girl.—Vera De Ford and Laura Dale have been added to the Manhattan Opera co.—M. R. Williams, of this city, manager of theatres at Conneaut, Ashtabula, Jefferson, and Niles, Ohio, is visiting here.—George Vincent Carner, of the Carner Stock co., died suddenly from heart disease in Binghamton, 31, age 47 years. He was a son of J. W. Carner, the veteran actor, who died a week previous. J. MAXWELL BEERS.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): George Primrose's Minstrels 2; capacity house; the performance was of a high order and scored a big hit; the many new and novel features were greatly enjoyed. Ben Harris' All-Star Vaudeville co., headed by Eddie Foy, James Thornton, and Verona Jarbeau, 7. Black Patti Troubadours 14.——PROCTOR'S THEATRE (Howard Graham, res. mgr.): Week July 31-5 Niobe; audiences large and highly pleased. All the old favorites of the Proctor Stock co. were seen to excellent advantage. The staging was particularly effective and reflects much credit upon Stage-Manager Carlyle Moore. The Romance of a Poor Young Man 7-12.——ELECTRIC PARK: Week July 31-5 Mr. and Mrs. Perkins Fisher, Dancing Doyle, A. K. Caldera, Cherry and Bates, Four American Trumpeters, and pictures. Ben Franklin sings Sunday, 6.——ITEMS: Manager H. R. Jacobs, who has been spending the Summer at his beautiful country home, is in town for a few days preparing for the opening of the regular season at Harmanus Bleecker Hall, where he promises some of the best attractions obtainable for the coming season.—Harry Saywell, the treasurer at the Hall, has returned from a tour through Canada.—James H. Decker, manager of Primrose's Minstrels, is a local boy and his many friends here extended congratulations upon the real excellence of his co. GEORGE W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): For the farewell week of the Summer season the stock co. presented The Girl and the Judge July 31-5 to fine attendance. Jessie Bonstelle handled the leading character very cleverly, and she was ably supported by Frederick Lewis, and the balance of the co. During the brief period that the house is closed, it is the intention of the management to thoroughly overhaul the interior preparatory for the opening of the Fall and Winter season.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Crisis, with the stock co. as presenters, attracted large audiences week 31-5. Bertram Lytell, as Stephen Brice, fitted the character to a nicety; Peter Lang, as Judge Whipple, and Charles Carver, as Richter, were excellent. Maribel Seymour made a hit as "Puss" Russell. The Secret Service Man, written by Owen Davis and Warren Forbes (a local newspaper man), will be the attraction week 7-12.——LYCEUM THEATRE (M. E. Wolff, mgr.): Dockstader's Minstrels 1, 2 to good houses.——ITEM: Caroline Franklin, owing to ill health, has been forced to withdraw from the Cook Stock co., and has left for the seashore. J. W. CARRUTHERS.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, mgr.): Dockstader's Minstrels to two large houses July 29; the performance, although good from a spectacular standpoint, seemed to drag. Primrose's Minstrels 18, 19.——ITEM: Edna May and sister Jane arrived 1 to spend a few days with their parents. E. A. BRIDGMAN.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Week July 31-5, excepting 1, the Fays in Mysteries and Thaumaturgy to good business. George Primrose's Minstrels 1: gave an excellent performance to a capacity audience. The show is the best ever presented here by Manager J. H. Decker. Lew Dockstader's Minstrels 7. The Chaperons 9. Black Patti 11. The Girl from Kay's 12. Charles Champlin's co. 14-19.——CONVENTION HALL (James D. McNulty, mgr.): Ben Harris' All Star Vaudeville co. 8. Lee's Entertainers 15, 16. West's Minstrels (Elk's benefit) 23.——KAYDEROSS PARK (W. S. Cowles, mgr.): J. W. Gorman's co. in The Gibson Girl gave excellent performances week July 31-5 to only fair sized audiences. The Gorman co. are big favorites here, but are handicapped by the littleness of the railway management, who apparently want to make it all and give nothing in return.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Season opens Sept. 1 with George F. Hall in Happy Hooligan. Vaudeville 8. Wedded and Parted 12. Ride Tracked 16. Missouri Girl 29, 30 (Fair dates).——ITEMS: W. H. Stevens left July 30 for

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New York to join Charles E. Blaney's Tomboy Girl co. He will manage the stage and take a prominent part in the production.—During the past Summer Opera House has been thoroughly renovated and put in first-class condition.

TROY.—RAND'S OPERA HOUSE (M. Rein, mgr.): Primrose Minstrels July 24; large and well pleased audience; specialties good.——PROCTOR'S GRISWOLD THEATRE will open Sept. 4. The improvements now under way will make it the prettiest theatre in the city.——LYCEUM THEATRE: Will open 28 with new stock co. in Hamlet, under the management of Mortimer Snow.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, lessee and mgr.): The International Stock co., of which Mr. Lumberg is proprietor, closed 5, to open at Wilkes-Barre, Pa., 7. Lew Dockstader's Minstrels played this house July 31; S. R. O. sign out at 7.30; excellent show; gave entire satisfaction. Chicago Stock co. opens two weeks' engagement 7.

JAMESTOWN.—CELERON THEATRE (Jule Dehnar, mgr.): Week July 31-5: Borghild Balstad, the Norwegian opera singer; Keno, Welch and Melrose, Joe Flynn, the Pelots, and the Lees, the bill for the week. They were all good and pleased large audiences.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Lew Dockstader's Minstrels 5. Emma Bunting co. 7-12 (except 10). Black Patti 10. Bennett-Moulton Stock co. 14-19.

BINGHAMTON.—ROSS PARK (J. P. E. Clark, mgr.): William Josh Daly's Minstrels July 31-5 (return date); drew large crowds. The singing of William Frick deserves special mention.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Dockstader's Minstrels July 28 well pleased large business. A Dangerous Life 14. Primrose's Minstrels 16. Florodora 18.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Alabama Minstrels 1; fair performance; fair business.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gaub, mgr.): Lew Dockstader 4. The Chaperons 10. George Primrose 12.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Season opes 8 with Fighting Fate co., rehearsing here.

LAKE PLACID.—Al. Marts July 26; good performance, to good house.

SARANAC LAKE.—Local talent in Mikado July 28; good house and performance.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Orpheum Vaudeville co. July 22, 23 did a good business and the bill was the best this season. Wilton Lackaye in The Pit 8.

OHIO.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): The Orpheum Stock co. starring Frank Holland, opened their season July 31 for one week in repertoire. Opening with The Crimson Stain; packed the house; gave the greatest satisfaction. Specialties were introduced by Doyle and Emerson, George De Petit, Bud Farnum Trio, and Winslow's moving pictures. Tuesday night Myrtle Fern drew good houses.

YOUNGSTOWN.—IDORA PARK CASINO (Edward Stanley, mgr.): The programme July 31-5 consisted of Waldorf and Mendez, Camille Personi, Stoddard and Wilson, the Four Sullys and their baby; all the bill was first-class and pleased immensely; attendance good.——ITEM: The Opera House will open Labor Day; has been thoroughly renovated, and will have the Keith attractions.

LANCASTER.—Minelli Brothers' Dramatic co. July 24-29 (under canvas) in The Girl I Love, Queen of Hearts, From Rags to Riches, The Gold King, The Gypsy, A Boy Wanted, and Sunset Mines; excellent co.; capacity business.—ITEM: Mina Gennell, soubrette, made many friends during her engagement here.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): The Grand will open its preliminary season 7 with J. W. Vogel's Minstrels.——ITEM: Manager Dalle has had the stage of the Grand remodeled and enlarged.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): John W. Vogel's Minstrels open the house 8. Verna May 21-26, repertoire.——ITEM: Sonnie Dinkins joined the Al. G. Fields Minstrels in Columbus, Ohio.

CAMBRIDGE.—COLONIAL THEATRE (Hammond Brothers, mgrs.): The house has been thoroughly renovated, and will open 28 with Faust's Minstrels.

HICKSVILLE.—HUBER'S OPERA HOUSE (C. M. Hart, mgr.): Season opens 9 with A Royal Slave.——ITEM: Amelia Bingham is visiting her mother in this city.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): After a thorough overhauling this house will open a preliminary season 9, with Nettie the News Girl. Holy City 11. Hans and Nix 13.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The regular season will open 28 with Piff, Paff, Pouf, matinee and evening.

PENNSYLVANIA.

POTTSVILLE.—TUMBLING RUN SUMMER THEATRE (Joseph Hoellman, mgr.): Week of July 31: Honan and Kearney, the Hollands, Andrew McLeod and Gavin, and Platt and Peaches pleasing good business. GEORGE B. STICHTER.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Season opens 12 with Her First False Step. Simple Simon Simple 14. Arizona 15. A Young Buffalo 17, 18.——PARK THEATRE (Lee Shannon, mgr.): Vaudeville this week, with Carus and Farnum, Smith and Baker, William Cahill, Lillian Bender, and Mitchell and Marron, and are drawing big crowds.—CARNIVAL GROUNDS (I. C. Mishler, mgr.): The Great Mundy Carnival co. 7-12.—ITEMS: Rich Carle in The Mayor of Tokio opens the Chestnut Street Theatre, Philadelphia, Sept. 11.—Work on the new Mishler Theatre is progressing rapidly.—According to present indications it is very evident Altoona will have a new vaudeville house very shortly.

JOHNSTOWN.—LUNA PARK THEATRE (Henry Clark, mgr.): The Coonville Carnival co., composed of twelve colored people, opened this popular place of amusement July 31 to excellent business, presenting a first part and five good specialties to splendid satisfaction.——ITEMS: The Woodmen of the World picnic at Luna Park attracted 9,000 people to this place July 27. The theatre and all concerned did good business.—George Foster has been appointed park superintendent by the management.—Professor Edwards closed here as musical director and has gone to New York city to direct rehearsals of the Paris by Night co.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): The house is undergoing many changes and improvements. Season opens 18 with Haverly's Minstrels.——GRAND OPERA HOUSE (Harry Brown, mgr.): The International Stock co. 7-12. Merkle-Harder co. 14-19. House thoroughly renovated.——ITEMS: The Merkle-Harder co rehearsing here for the past two weeks; open at Scranton, Pa., 7.—Regret is expressed at the departure of R. W. Alexander, the treasurer of the Grand Opera House of this city, who will assume the duties of assistant-manager of the Grand Opera House of Reading.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Edward Mosart, mgr.): Powell, the magician, assisted by the Rice Children and Chalk Saunders, pleased large audiences July 31-5. Simple Simon Simple 7-12. Hoity Toity 14-19.——ITEMS: The new Family Theatre, which will seat 1,500, will be completed by Oct. 1. Besides vaudeville the attractions of the Independents will appear here.—Mac Hambright, of this city, went to New York 3, to join the Grau Opera co.

HARRISBURG.—PAXTANG PARK (F. Davis, mgr.): The Boston Vaudeville co. closed a week of good business July 29, followed by Crimmins and Gore in A Warm Match week of 31. The weather has to some extent operated against the attendance at this resort, being for the time of the year very cool.

SCOTTDALE.—GRAND OPERA HOUSE (A. G. Geyer, prop. and mgr.): ITEM: Manager Geyer has spent $7,000 on improvement on the Grand Opera House. The back of the stage has an entirely new aspect, and the cosy theatre is now one of the finest in this part of the country.

SCRANTON.—ACADEMY OF MUSIC (A. J. Duffy, mgr.): Rosabelle Leslie co, July 31-5; fair business; good co. Plays first part of week: Not Guilty, The City of New York, If Women Love, The Scout's Revenge, and The Great White Diamond.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. July 27-29 in The Wheat Pit and 31-2 in Called Back to good sized and enthusiastic audiences; co. continues strong. The Duke's Motto 3-5.

NEW CASTLE.—CASCADE PARK THEATRE (Mahoning Valley Traction Co., mgrs.): Vaudeville July 31-5, Mr. and Mrs. Young, Alf Holt, Ecket and Arner, Charles Ducan, Manning and Drew, and moving pictures; good performances; attendance large.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): The season had a brilliant opening 2 with San Toy to full house. Capable co., but not up to last year's. Primrose's Minstrels 5. Verona Jarbeau, Eddie Foy, May Yohe, and others in vaudeville 10.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Donna Troy Stock co. July 31-5 opened to packed house in 'Way Out West; good satisfaction.

TEXAS.

SAN ANTONIO.—ELECTRIC PARK, SUMMER THEATRE (Sidney H. Weis, mgr.): The Boston Ideal Opera co. (return) July 26-30 in Said Pasha, The Telephone Girl, Olivette, Martha; fine attendance and well pleased.

VERMONT.

RUTLAND.—PARK THEATRE (Felix Bird, mgr.): Lyceum Comedy co. for week of 2 to very large houses in Pink Dominos, Confusion, and Where is Tompkins? Dorothy Lewis Stock co. week 9.——OPERA HOUSE (Boyle and Brehmer, lessees): Will open for season 9 with Haverly's Minstrels.

BARRE.—CASTLE PARK THEATRE (Joseph Ossola, prop.): May Hillman Stock co, July 31-5; good business. Plays: The Little Duchess, Hearts of the South, Fanchon the Cricket, His Little Lordship, Shores of Dandenfield, The Pawnbroker's Child, and The Showman's Daughter.

BURLINGTON.—THE STRONG (Cahn and Grant, lessees; Everett Taune, res. mgr.): The season opens 6 with Haverly's Minstrels.——ITEM: The fine list of plays produced at this house last season gained the confidence of the theatregoing public.

BELLOWS FALLS.—BARBER PARK, RUSTIC THEATRE (T. F. Kiniry, mgr.): Week of July 30 Dorothy Lewis co.; fair business; excellent satisfaction. Week of 6 Alice Lawrence and co.

BENNINGTON.—LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): Dorothy Lewis co, 14-19.——BENNINGTON OPERA HOUSE (C. A. Wood and Co., mgrs.): Opens 14 with In Old Kentucky.

VIRGINIA.

RICHMOND.—CASINO (Jake Wells, mgr.; C. I. McKee, bus.-mgr.): De Lange co. July 31-5, presenting The Geezer to fine business; co. good. The Great Lafayette 7-12.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Polk Miller's Musical Quartette 17.

WASHINGTON.

TACOMA.—THEATRE (Cal Heilig, mgr.): Week July 23-29, The Hottest Coon in Dixie, Faust, and Sapho; fair attendance.——STAR (Dean Worley, mgr.): A Texas Ranger and Larry Aroon.——OLYMPHEUM: A Warrior's Return and Fighting for a Fortune.——GRAND: Good bill to fair attendance.——CRYSTAL: Reopened 24 after being closed for several weeks; some good specialties.

SPOKANE.—AUDITORIUM (Harry C. Hayward, mgr.): Shirley Stock co. continued to draw good houses July 24-29.

WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): The Adair, Gregg and Adair co. start rehearsals here 7. Among the members already here are Will J. Keith and the Military Misses, Marie Lavell, Harry C. Cowan, Johnnie Adair, and Guy F. Gregg. The co. is a great favorite here.

WISCONSIN.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Holy City July 29 to big business. Pollard's Lilliputian Opera co. 31 in Belle of New York to capacity.——BIJOU THEATRE: May Wilson, Frank Emerson, Gordon and Hayes, Shoenwerk, Lawrence P. Wall, Al. H. Tyrell.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Mahara's Minstrels July 25; good co. and business. M. H. Curts in David Harum 31; leading character good; support weak; good business. Uncle Josh Perkins 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Jones and O'Brien's Vaudeville co. July 28, 29; light business; best of satisfaction.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Mahara's Minstrels July 24; fair co., to good audience. Dark the month of August.

CANADA.

LONDON, ONT.—ITEMS: The London Old Boy's Reunion will be held 7-12, and many thousands of old boys and their friends are expected from all points in Canada and the United States. It is also the celebration of the fiftieth anniversary of the city, and the decorations are elaborate.—The Grand Opera House will have Pollard's Lilliputian Opera co. for the week—Bennett's Vaudeville Theatre will be opened with a good vaudeville bill and local moving pictures.—The Stoddart Stock co. at Springbank Park will also do good business, and the Hatch Street Shows will claim their share of the patronage.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Neighborly Neighbors co. opened for three nights and matinee July 31; co., business and performance good. When Women Love 7-9. Quincy Adams Sawyer 14-16. San Toy 17-19.——YORK THEATRE (R. J. Armstrong, mgr.): A midsummer musicale will be given 1 by the Misses Furlong, of this city, assisted by the Misses White, of Halifax. Richards and Pringle's Minstrels 3-5.

OTTAWA, ONT.—BRITANNIA-ON-THE-BAY. AUDITORIUM: Week July 31 new moving pictures, Delphino and Delmore, comedy musical; the Dalvines, European court magicians; Delmore and Oneida, Japanese carring perch; Robert Eldridge, sand pictures; Jones' Orchestra.

BRANTFORD, ONT.—GRAND VALLEY PARK (Frank P. Havens, mgr.): Stock co. closed season July 29. Vaudeville was installed 31, and immediately caught on; business very good.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): The season will open 21 with Stetson's U. T. C.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, mgr.): Season opens 22 with Porter J. White in Faust.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Quincy Adams Sawyer July 31; large audience; co. strong. San Toy 7.

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AT LIBERTY.

CHARACTER ACTOR. Address Actors' Society.

MATTERS OF FACT.

W. S. Butterfield, who this Summer has been promoting and building new theatres in the West, will arrive in New York about Aug. 12 and intends managing his own company this season or associating with established attraction.

A competent press agent and advance man experienced in bookings and preparing printing for productions advertises for an engagement.

Arthur W. Tams offers In Paradise for stock production for the coming season. This comedy was produced at the Bijou Theatre, New York, and enjoyed a long run.

A manager of experience and reputation wishes to buy an interest in a dollar or a dollar and a half production for the coming season as advertised.

An electrician is wanted for one of the principal New York theatres. He must be capable of arranging and constructing effects for productions.

New sketches, clean, bright, and refined for two or three people can be secured from Frank E. Woods, who also makes a specialty of writing plays and sketches to order. He has a new melodrama for the right producer.

Manager, who can be addressed Chicago, offers opportunities to talented amateurs in Shakespearean roles.

E. Mead, Rutherford, N. J., offers, for reasonable rates, board for theatrical children.

Thirty-five West Thirty-second Street offers special accommodation for theatrical people.

A young man, twenty years of age, who has had two years' business experience in the theatrical profession, advertises for an engagement.

Manager S. F. Sherman, of Newark, N. Y., offers Aug. 21 at Wellsville, and Sept. 18 at Newark for repertoire week-stand companies. These are fair dates.

The William Hepner Wig Company, with offices at Chicago and New York, make a specialty of the sale and hire of wigs to theatrical people in any part of the world.

Franklin Van Horn, located at 34 East Twentieth Street, makes theatrical and historical costumes. Van Horn's well-known efficiency and promptness in executing and delivering large orders has done much to contribute to his reputation as a costumer.

Francis Nelson, of Philadelphia, advertises for those in need of plays, sketches, or monologues.

"Heavy" is seeking a position as heavy woman with a melodramatic company. She is experienced and will accept a moderate salary.

"Reliable," this office, is looking for a concert or lyceum attraction for a four or six weeks' tour of the Province of Ontario.

Fair week, Aug. 28 to Sept. 1, at Woodsfield, O., offers an opportunity to attractions in that location as advertised in another column.

Wheeling's Coney Island, at Wheeling, W. Va., will book at once a first-class comedy, musical, singing, dancing, and novelty feature acts. Those who hold contracts O. K.'d by the former manager should communicate with H. W. Rogers, the present manager. This resort also will entertain proposals for a first-class Palace of Illusions.

Miller, 136 North Seventh Street, Philadelphia, is ready for your costume business.

Manager Childress, of the Terrell Opera House, Terrell, Tex., is booking for the season of '05 and '6. This is a ground floor theatre, and the town has a good drawing population.

Charles Abbe, comedian, is at liberty for next season. He is playing this week in Stewart Robson's part in The Meddler, at Proctor's Fifth Avenue.

Edward C. Burroughs is seeking a house engagement as business-manager or treasurer. He is in a position to offer bonds or cash securities, and with fifteen years' experience Mr. Burroughs should not be long out of an engagement.

A soubrette boy's part in a first-class comic opera production is open for a small woman willing to take a small interest in the organization as advertised by "Experienced."

F. M. Norcross is at liberty for a position as manager or on percentage.

"Cash" advertises a few hundred dollars to invest in a theatrical enterprise.

Ten Brook Rivers, who has just returned from Mexico, seeks a position in advance or with a good company.

A large room with piano for rehearsals is to let at 64 West Thirty-sixth Street.

Bart W. Wallace is at liberty for character parts next season.

An opportunity to secure a melodrama containing strong heart interest is offered by "Playwright," in another column.

Cleanliness of person infers clean teeth of course. That's why well-groomed people use

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I would like to have some good A 1 Musical Comedy Company to open my house Saturday, September 2nd, on guarantee; or percentage, also September 6th-9th, 20th, 24th open October 7th-11th, 14th, open to A 1 company. Only house, and drawing from 20,000 people. Always full house. Town booming. Address,

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ENGAGEMENTS.

By Sidney R. Ellis, to support Al. H. Wilson in The German Gipsy, Thomas M. Hunter, Rose O'Neal, Mabel Wright, Gladys Hulette, Lillian Rhoades, Francis Ibbotson, Josephine Florence Shepard, Al. T. Holstein, Roy Applegate, Tony Wayland, Fred R. Heff, Edward Everet, and W. H. Martell. The season opens Aug. 28, near New York.

Will R. Goodall, by Rowland and Clifford, to support James Kyrle MacCurdy in The Old Clothes Man.

Anna Seelen, for the Saul of Tarsus company.

DATES AHEAD.

(Received too late for classification.)

A HUMAN SLAVE: Des Moines, Ia., Aug. 13-16.

ARIZONA (David J. Ramage, mgr.): Asbury Park, N. J., Aug. 14, Altoona, Pa., 15, Johnstown 16, Sharon 17, Akron, O., 18.

CUSTER'S LAST FIGHT (Frank G. Rhoades, mgr.): Hartford, Conn., Aug. 14-16, New Haven 17-19.

FLINT, HERBERT: La Crosse, Wis., Aug. 21-26.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Gouverneur, N. Y., Aug. 9, Massena 10, Potsdam 11, Canton 12, Saranac 14, Malone 15, St. Albans, Vt., 16.

HANS HANSON (Jas. T. McAlpin, mgr.): Dundee, Ill., Aug. 14, Woodstock 15, Delavan, Wis., 16, Evansville 17, Mt. Horeb 18, Dodgeville 19.

HARRINGTON STOCK (Rex Leslie Kingdom, mgr.): Terre Haute, Ind., Aug. 6-12, Palestine, Ill., 14-20.

HENRY'S, HI, MINSTRELS: Chicago, Ill., Aug. 10-12, La Porte, Ind., 14, Niles, Mich., 15, South Bend, Ind., 16.

HUNTINGS, THE (Harry Dull, mgr.): Woodstock, Can., Aug. 9, Beloit, Wis., 10, Freeport, Ill., 11, Sterling 12, La Salle 13, Elgin 14, Waukegan 15.

LYCEUM STOCK: Yates Centre, Kan., Aug. 10-12, Eureka 14-19.

MALLORY, CLIFTON: Gouverneur, N. Y., Aug. 15, 16.

NORRIS AND ROWE'S SHOWS: Toronto, Can., Aug. 8-11, Oshawa 12.

SI PLUNKARD: Port Huron, Mich., Aug. 16, Lapeer 17, Fenton 18.

THE SMART SET (W. B. Moore, mgr.): New Haven, Conn., Aug. 28-30.

TOO PROUD TO BEG: Des Moines, Ia., Aug. 17-19.

UNCLE JOSH SPRUCEBY (Eastern): Lowell, Ind., Aug. 10, Rensaler 11, Bloomington 12, West Baden 13, Seymour 14, Franklin 15, Shelbyville 16.

UNDER SOUTHERN SKIES (Western): Harry Dael Parker, mgr.): Waukesha, Wis., Aug. 8, Portage 9, Stoughton 10, Eau Claire 11, La Crosse 12, Rochester 13, Owatonna 15, Mason City 16.

WHY WOMEN SIN: De Kalb, Ill., Aug. 8, Sycamore 9, Amboy 10, Clinton, Ia., 11, Dubuque 12, Spring Valley 13, Freeport, Ill., 14, Rockford 15, Belvidere 16, Rochelle 17, Pontiac 18, Ottawa 19.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A CONVICT'S DAUGHTER: Traverse City, Mich., Aug. 8.
A GIRL OF THE STREETS (Laura Alberta; Decker and Veronee, mgrs.): Chicago, Ill., July 30-Aug. 12, Indianapolis, Ind., 14-16, Terre Haute 17, Springfield, Ill., 18, Jacksonville 19.
A ROYAL SLAVE (Western; Gordon and Bennett, props.; Robt. E. Stevens, mgr.): Kokomo, Ind., Aug. 14, Frankfort 15, Crawfordsville 16, Madison 18, North Vernon 19, West Baden 20.
A ROYAL SLAVE (Eastern; Gordon and Bennett, props.; Joseph G. Chandler, mgr.): Angola, Ind., Aug. 8, Montpelier, O., 9, Hicksville 10, Leipsic 11, Columbia Grove 12, Delphos 14, Bluffton 15.
A RABBIT'S FOOT (Pat Chappelle, mgr.): Birmingham, Ala., Aug. 6-8, Montgomery 9, Greenville 10, Brewton 11, Pensacola, Fla., 12.
A SLAVE OF THE MILL (Gordon and Bennett, props.; Harry Gordon, mgr.): Chicago, Ill., Sept. 5-9.
A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Cheboygan, Mich., Aug. 10, Sault Ste. Marie, Can., 12, Sault Ste. Marie, Mich., 14.
AS TOLD IN THE HILL (W. F. Mann, mgr.): Columbus, O., Aug. 7-9, Kenton 10, Lima 11, Marion, Ind., 12, Kenosha, Wis., 13, Harvard, Ill., 14, Janesville 15, Freeport 16, Rockford 17, Elgin 18, Joliet 19.
AT CRIPPLE CREEK (E. J. Carpenter's): Burlington, Ia., Aug. 8, Ft. Madison 9, Keokuk 10, Hamilton, Mo., 11, Moberly 12-19.
BEN HUR: St. Paul, Minn., Aug. 28-Sept. 2.
BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Beloit, Wis., Aug. 11, Belvidere, Ill., 12, Waukegan 13, Aurora 14, Elgin 15, Rockford 16, Janesville, Wis., 17, Freeport, Ill., 18, Dubuque, Ia., 19.
BLAIR, EUGENIE (Geo. A. Blumenthal, mgr.): Montreal, Can., July 10—indefinite.
CHILD SLAVES OF NEW YORK (Chas. E. Blaney Amusement Co., props.): Chicago, Ill., Aug. 13-19, Milwaukee, Wis., 20-27.
CONFESSIONS OF A WIFE (A. H. Wood, mgr.): Cleveland, O., Aug. 7-12, Detroit, Mich., 13-19.
DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): New Haven, Conn., Aug. 10-12, Boston, Mass., 14-19.
DORA THORNE (W. T. Gashill, mgr.): Green Bay, Wis., Aug. 9, Oconto 10, Menominee 11, Escanaba, Mich., 12, Gladstone 14, Crystal Falls 15, Iron Mountain 16, Marquette 17, Hancock 18, Calumet 19.
FAST LIFE IN NEW YORK: New York city Aug. 5-12, Hoboken, N. J., 13-18, Philadelphia, Pa., 19-26.
FAUST (Porter J. White's): Chatham, Can., Aug. 8.
FIGHTING FATE (Wm. Ryan, mgr.): Peekskill, N. Y., Aug. 8, Wilmington, Del., 10-12, New York city 14-19, Boston, Mass., 21-26.
HONEST HEARTS (Klimt and Gazzolo, props.; William Marble, Jr., mgr.): Chicago, Ill., July 30-Aug. 12, Watertown 20, Winona 21.
HALL, HOWARD (Henry Pierson, mgr.): Boston, Mass., Aug. 5-12 New York city 14-19.
HOOLIGAN IN NEW YORK (France and Browne, props.): El Paso, Ill., Aug. 10, Evansville 13, Oakland 14, Arcola 15, Sullivan 16, Findlay 17, East St. Louis 19.
HOOLIGAN'S TROUBLES (A. J. Aylesworth, prop.): La Crosse, Wis., Aug. 20.
HOW BAXTER BUTTED IN (Vance and Sullivan, mgrs.): Elizabeth, N. J., Aug. 14-16, Cincinnati, O., 20, Indianapolis, Ind., 20-30.
HOW HEARTS ARE BROKEN: Louisville, Ky., Aug. 6-12.
JAMES LOUIS: Des Moines, Ia., Sept. 4.
JERRY FROM KERRY: Cornwall, Can., Aug. 12, Prescot 14, Gananoque 15, Picton 17, Coburg 18, Bowmanville 19.
KENDALL, EZRA: San Francisco, Cal., July 31-Aug. 11.
KING OF THE OPIUM RING: Philadelphia, Pa., Aug. 5-12.
LACKAYE, WILTON (Wm. A. Brady, mgr.): Duluth, Minn., Aug. 11, 12, Winnipeg, Man., 14-16, Grand Forks, N. D., 17, Crookston 18, Fargo 19, Helena, Mont., 21.
LOST IN A BIG CITY (A. H. Wood, mgr.): Hoboken, N. J., Aug. 10-12, New York 14-19.
MACDOWELL, MELBOURNE: St. Louis, Mo.—Oct. 1.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Detroit, Mich., Aug. 6-12, Columbus, O., 14-16, Dayton 17-19, Indianapolis, Ind., 21-26.
MRS. LEFFINGWELL'S BOOTS: New York city Aug. 21—indefinite.
MRS. TEMPLE'S TELEGRAM: Chicago, Ill., June 26-Sept. 2, Des Moines, Ia., 4, 5.
MY TOM BOY GIRL: Philadelphia, Pa., Aug. 12-19.
MY WIFE'S FAMILY (Eastern; Stephens and Liston's): Bowling Green, O., Aug. 14, North Baltimore 15, Van Wert 16, Delphos 17, Wapakoneta 18, Piqua 19.
MY WIFE'S HUSBANDS: Toledo, O., Aug. 6-12.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Jonesport, Me., Aug. 8, Bar Harbor 9, Ellsworth 10, Oldtown 12, Belfast 14, Camden 15, Vinal Haven 16, Waldoboro 17, Damariscotta 18, Booth Bay Harbor 19.
ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr.): Tomahawk, Wis., Aug. 8, Marshfield 9, Grand Rapids 10, Chatterville 11, Green Bay 12, Appleton 13, Princeton, Ill., 14, Kewanee 15, Galesburg 16, Peoria 17, Burlington 18, Quincy 19.
ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Rochester, Minn., Aug. 8, Albert Lea 9, Owatonna 10, Faribault 11, Northfield 12, St. Cloud 13, Little Falls 14, Brainerd 15, Crookston 16, Grand Forks, N. D., 17, Winnipeg, Man., 18, 19.
PECK'S BAD BOY: Chatham, Can., Aug. 12.
QUEEN OF THE HIGHBINDERS (A. H. Wood, mgr.): New York Aug. 7-12, Jersey City, N. J., 14-19.
QUEEN OF THE WHITE SLAVES (A. H. Wood, mgr.): Buffalo, N. Y., Aug. 7-12, Cleveland, O., 14-19.
QUINCY ADAMS SAWYER (Frank M. Mason, mgr.): Sydney, C. B., Aug. 7, 8, Glace Bay 9, New Glasgow 10, 11, Amherst, N. S., 12, St. John, N. B., 14-16.
OUT OF THE FOLD: Traverse City, Mich., Aug. 14.
ROBSON, ELEANOR: Minneapolis, Minn., Aug. 28.
SECRET SERVICE (A. H. Wood, mgr.): Pittsburgh, Pa., Aug. 7-12, Buffalo, N. Y., 14-19.
THE COLLEGE WIDOW (Henry W. Savage, mgr.): Chicago, Ill., July 31—indefinite.
THE CONVICT'S DAUGHTER: Baltimore, Md., Aug. 7-12.
THE CURSE OF DRINK: Cincinnati, O., Aug. 6-12.
THE ERRAND BOY (F. H. Sullivan Amusement Co., mgrs.): Peekskill, N. Y., Aug. 14, Burlington, N. J., 15, Elizabeth 16, Trenton 17-19.
THE FLAMING ARROW: Kansas City, Mo., Aug. 7-12.
THAT LITTLE SWEDE (Frank Hopkins, mgr.): Marengo, Ill., Aug. 13, Rockford 12, McHenry 13, Aurora 14, Dwight 15, Princeton 16, Kewanee 19, Spring Valley 20.
THE HOLY CITY (Eastern; Gordon and Bennett, props.; Edward Taylor, mgr.): Paulding, O., Aug. 8, Delphos 9, Lima 10, Hamilton 11, Greenville 12, Xenia 14, Piqua 15, London 16, Springfield 19.
THE HOLY CITY (Western; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Union City, Ind., Aug. 8, Portland 9, Celina 10, Decatur 11, Bluffton 12.
THE GAMBLER (Blaney's): Newark, N. J., Aug. 5-12, New York city 14-19.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Washington, D. C., Aug. 7-12, Baltimore, Md., 14-19.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Dayton, O., Aug. 7-9, Columbus 10-12, Lima 14, Bryan 15, Toledo 17-19.
THE MILLIONAIRE DETECTIVE: Boston, Mass., Aug. 5-10.
THE NEW BELL BOY: Atlantic City, N. J., Aug. 7-12.
THE SHEPHERD KING: Hartford, Conn., Aug. 31-Sept. 2.
THE TRAIN ROBBERS (Rea Le Bush, mgr.): Waukesha, Wis., Aug. 18, Port Washington 19, Sheboygan 20, Plymouth 21, Sturgeon Bay 22.
TWO MERRY TRAMPS: Ripon, Wis., Aug. 8, Berlin 9, Waupun 10, Portage 11, Tomah 12, Wausau 13, Merrill 14, Tomahawk 15, Antigo 16.
UNCLE JOSH PERKINS (H. H. Frazee, prop.): Arcola, Ill., Aug. 8, Findlay 9, Sullivan 10, Staunton 12, East St. Louis 13, Marshall, Mo., 15, Lexington 16, Richmond 17, Butler 18, Pittsburg, Kan., 19.
UNCLE JOSH PERKINS (H. H. Frazee, prop.): Duluth, Minn., Aug. 14, Brainerd 16, Winnipeg, Man., 17, Drayton, N. D., 18, Grafton 19.
UNCLE JOSH SPRUCEBY: Traverse City, Mich., Aug. 12.
UNCLE TOM'S CABIN (C. W. Langstaff's): Scottville, N. Y., Aug. 8, Caledonia 9, Honeoye Falls 10, Victor 11, Manchester 12.
UNCLE TOM'S CABIN (Terry's): Mystic, Ia., Aug. 8, Moravia 9, Hedrick 10, North English 11, Pomeroy 12.
UNCLE TOM'S CABIN (Sellar's): Monticello, N. Y., Aug. 8, Cornwall 9.
WARD AND VOKES: Boston, Mass., Aug. 28-Sept. 2.
WHEN WOMEN LOVE (Frank W. Mason, mgr.): St. John, N. B., Aug. 7-9, Calais, Me., 10, Lubec 11, Eastport 12.
WHY GIRLS LEAVE HOME (Eastern; Vance and Sullivan, mgrs.): Bethlehem, Pa., Aug. 21.
WHY GIRLS LEAVE HOME (Western; Vance and Sullivan, mgrs.): Paterson, N. J., Aug. 22, 23.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Newark, N. J., Aug. 14-19, Jersey City 21-26.
UNDER SOUTHERN SKIES: Faribault, Minn., Aug. 10, Cadillac, Mich., 25.

STOCK COMPANIES

ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BELLOWS: Denver, Col.—indefinite.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Muskogee, I. T., June 26—indefinite.
BESSEY, JACK G. Frank Jersey, mgr.): Ottawa, Can., June 26—indefinite.
BIJOU: Fall River, Mass.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BISHOP'S STOCK: Houston, Tex., July 24—indefinite.
BITTNER: Salt Lake City, U.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., June 25—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 15—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CLARKE, HARRY CORSON: Pueblo, Col.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Tacoma, Wash., July 24—indefinite.
EDWARDS, DAVIS: Detroit, Mich.—indefinite.
ELITCH'S: Denver, Col.—indefinite.
EMPIRE: Providence, R. I.—Aug. 12.
EMPIRE THEATRE: Boston, Mass., July 17—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH: Philadelphia, Aug. 28—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GEM THEATRE: Peak's Island, Me.—indefinite.
GRAND VALLEY PARK (Frank P. Haven, mgr.): Brantford, Ont., May 29-Sept. 12.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HATHAWAY (John Hathaway, mgr.): New Bedford, Mass., May 8—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HUNTER-BRADFORD PLAYERS: Hartford, Conn.—indefinite.
HUNTER-BRADFORD STOCK: Worcester, Mass.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
INTERNATIONAL (Harris Lumberg, mgr.): Niagara Falls, N. Y., July 3—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
MALONE: Paducah, Ky., July 24—indefinite.
METROPOLITAN PLAYERS: St. Paul, Minn., June 16-Aug. 26.
MITCHELL: London, Can., July 3-Aug. 26.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PARK: Indianapolis, Ind.—indefinite.
PAXTANG: Harrisburg, Pa.—indefinite.
PETERS (W. A. Peters, mgr.): Charlotte, N. C., July 3—indefinite.
PHELAN: Portland Cape, Me.—indefinite.
PIQUA: Piqua, O.—indefinite.
POLI'S: Bridgeport, Conn.—indefinite.
POLI'S: Springfield, Mass.—indefinite.
POLI'S: Hartford, Conn.—indefinite.
POLI'S: Waterbury, Conn.—indefinite.
POWELL, ALMA: Saginaw, Mich., July 26—indefinite.
PROCTOR'S: Albany, N. Y.—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
RIVERSIDE PARK: Boise City, Ida.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
TILTON'S PLAYERS (H. H. Tilton, mgr.): Paris, Ill.—indefinite.
TRENT: Trenton, N. J.—indefinite.
TROY, DONNA (Jas. L. Glass, mgr.): Sioux Falls, S. D., July 13—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
VAN DYCK (H. Walter Van Dyck, mgr.): St. Joseph, Mo.—indefinite.
VERNON STOCK (Benjamin B. Vernon, mgr.): St. Thomas, Can.—indefinite.
WASHBURN: St. Louis, Mo.—indefinite.
WEST END HEIGHTS: St. Louis, Mo.—indefinite.
WHITE DRAMATIC (Charles P. Whyte, mgr.): Baton Rouge, La., July 3—indefinite.
WIEDMANN'S (Ed Jacobsen, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODWARD: Kansas City, Mo., July 30-Aug. 12.
WORCESTER: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ADAIR, GREGG AND ADAIR (H. C. Darnold, mgr.): Grafton, W. Va., July 24-Aug. 26.
ALLISON, ELOISE (Felix Blei, mgr.): Barre, Vt., Aug. 7-12, Rutland 14-20.
BENNETT-MOULTON: Schenectady, N. Y., Aug. 7-12, Glens Falls 21-26.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Oswego, Kan., Aug. 7-12, Webb City, Mo., 13-19.
BERRY, MILES, STOCK (Miles Berry, mgr.): Uniontown, Ky., Aug. 7-12.
BRECKENRIDGE, CHARLES, STOCK (Charles Breckenridge, mgr.): Fairbury, Neb., Aug. 7-12.
BUNTING, EMMA (Earl Burgess, mgr.): Glens Falls, N. Y., July 24-Aug. 12, Schenectady 14-19.
CARTER'S COMEDIANS (F. C. Carter, mgr.): Denison, Tex., July 31-Aug. 12.
CHAMPLIN STOCK: Glens Falls, N. Y., Aug. 21-26.
CHICAGO STOCK (C. H. Rossman, mgr.): Niagara Falls, N. Y., Aug. 1-26.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Fall River, Mass., Aug. 7-12, New Bedford 14-19, Brockton 21-26.
DE VOSS, FLORA: Ashland, Wis., June 12-Sept. 2.
DILGER-CORNELL (W. E. Cornell, mgr.): Delhi, N. Y., Aug. 7-12, Liberty 14-21.
ERWOOD STOCK (R. J. Erwood, mgr.): Fostoria, O., July 9—indefinite.
FLEMING, MAMIE (W. H. Gracey, mgr.): Atlantic City, N. J., June 5—indefinite.
FULTON BROTHERS' STOCK: Lincoln, Neb., June 5-Sept. 2.
GRAND VALLEY STOCK (Frank P. Haven, mgr.): Brantford, Can., July 3-Sept. 10.
GUY STOCK (C. W. Guy, mgr.): Hymera, Ind., Aug. 5-12.
HALL, DON C.: Albany, N. Y., Aug. 10-25, Boston, Mass., 26-Sept. 10.
HARPER, GEORGIA: Virginia City, Nev., Aug. 7-12.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HILLMAN, MAY: Sherbrooke, Can., Aug. 7-19.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 11-Aug. 19.
HOYT'S COMEDY (H. G. Allen, mgr.): Monticello, Ill., Aug. 6-12, Mt. Vernon, Ind., 14-19.
INTERNATIONAL STOCK: Wilkes-Barre, Pa., Aug. 7-12.
JEAKINS, CLARE (J. W. Leigh, mgr.): Chicago, Ill., Aug. 7-Sept. 1.
KELLER STOCK (A. M. Keller, mgr.): Stafford, Kan., Aug. 7-9, Pratt 10-12, Hutchinson 14-19.
KINGSLEY-RUSSELL: Macomb, Ill., July 25-Aug. 19.
LESLIE, ROSABELLE (Sim Allen, mgr.): Trenton, N. J., Aug. 7-12.
MARKS, TOM, STOCK (Tom Marks, mgr.): Port Arthur, Can., Aug. 7-12, Rat Portage 14-19.
MARSDEN-NUTT STOCK (W. J. Pierce, mgr.): Piedmont, W. Va., Aug. 7-12.
MATHIS, CLARA: Calgary, Alberta, Can., July 3—indefinite.
MIDDLETON STOCK (Geo. W. Schaffer, mgr.): South Haven, Mich., Aug. 7-9, Belding 10-12, Ludington 14-16, Traverse City 17-19.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Fort Wayne, Ind., July 24-Aug. 12, Muncie 14-19.
MYRKLE-HARDER (W. H. Harder, mgr.): Scranton, Pa., Aug. 7-12.
ORPHEUM STOCK (Edward Doyle, mgr.): Crestline, O., Aug. 7-12, Marion 14-19.
PAIGE, MABEL (Henry P. Willard, mgr.): Jacksonville, Fla.—indefinite.
PAYTON SISTERS (Dan S. Holt, mgr.): Shreveport, La., July 30-Aug. 12.
POWERS BROTHERS: Canton, O., Aug. 7-12, Youngstown 14-19.
ROTH-MOORE (S. A. Arnold, mgr.): Sayre, Pa., July 10-Aug. 12.
SHARPLEY THEATRE: Bozeman, Mont., Aug. 7-13, Helena 14-20.
STEELSMITH'S STOCK (Northern; Clifton Steelsmith, mgr.): Montgomery, Mo., Aug. 7-12.
SWAN THEATRE: Provo, U., Sept. 10-12.
TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 24-Aug. 27.
TROUSDALE THEATRE STOCK: Richmond, Mo., Aug. 7-12.
TROY, DONNA: Marshalltown, Ia., Aug. 7-12.
TUCKER, BESSIE (Mack Brothers, mgrs.): Phoenix, Ariz., May 29-Oct. 1.
VAN DYKE-EATON (F. Mack, mgr.): Quincy, Ill., Aug. 6-12, Ft. Madison, Ia., 14-20.
WARNER COMEDY COMPANY (Ben R. Warner, mgr.): McGregor, Ia., July 31-Aug. 13.

OPERA AND EXTRAVAGANZA.

ABORN: Newark, N. J., July 10—indefinite.
CHESTER PARK: Cincinnati, O., June 18—indefinite.
COHAN, GEORGE M.: New York city July 31—indefinite.
DELAMATER MUSICAL COMEDY (A. G. Delamater, mgr.): Richmond, Va., Aug. 14-19, Hampton 21-26.
FANTANA (Shubert Bros., mgrs.): New York city Jan 9—indefinite.
FLORODORA (C. F. De Long, mgr.): Utica, Ind., Aug. 10, Ft. Wayne 21, Logansport 22, Champaign, Ill., 23, Jacksonville 24, Kansas City, Mo., 27-Sept. 1.
GARDEN THEATRE: Cleveland, O., May 29—indefinite.
HERALD SQUARE: Champagne, Ill., Aug. 7-12, Decatur 13-19.
LIFTING THE LID: New York city June—indefinite.
MANHATTAN (Herbert Salinger, mgr.): Elmira, N. Y., June 8—indefinite.
OLYMPIA: Mobile, Ala., June 19—indefinite.
SAN TOY (John C. Fischer, mgr.): Sherbrooke, Can., Aug. 24.
SIMPLE SIMON SIMPLE: Lancaster, Pa., Aug. 7-12, Altoona 14, Johnstown 15, Greensburg 16, Waynesburg 17, Washington 18, Pittsburgh 19-Sept. 2.
THE GEEZER OF GECK: Boston, Mass., July 24—indefinite.
THE GIRL FROM KAY'S: Chatham, Can., Aug. 26.
THE LAND OF NOD: Chicago, Ill., June 12—indefinite.
THE MAYOR OF TOKIO: Philadelphia, Pa., Sept. 11—indefinite.
THE PEARL AND THE PUMPKIN: Boston, Mass.—indefinite.
THE PRINCESS CHIC: New Amsterdam, N. Y., Aug. 20.
THE ROGERS BROTHERS: Rochester, N. Y., Aug. 24-26.
THE SCHOOL GIRL: Montreal, Can., Aug. 4-9.
THE SHO-GUN: Atlantic City, N. J., Aug. 21.
THE SULTAN OF SULU: Atlantic City, N. J., Aug. 10-12, Asbury Park 16, Trenton 19.
THE ROYAL CHEF: Chicago, Ill., July 23—indefinite.
THE TENDERFOOT: Chicago, Ill., Aug. 5—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.
WILLS MUSICAL COMEDY (John R. Wills, mgr.): Nashville, Tenn., July 31-Aug. 26.
WOODLAND: New York city Aug. 19-26.

MINSTRELS.

DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Pittsfield, Mass., Aug. 8, North Adams 9, Holyoke 10, Springfield 11, Worcester 12, Newport, R. I., 14, Norwich, Conn., 15, Hartford 16, Waterbury 17, Bridgeport 18, New Haven 19.
DONNELLY AND HATFIELD: Bucyrus, O., Aug. 8, Wooster 9, Coshocton 10, Canal Dover 11, Massillon 12.
FIELD'S, AL. G. (Doc Quigley, mgr.): Battle Creek, Mich., Aug. 8, Lansing 9, Grand Rapids 10, Bay City 11, Saginaw 12, Detroit 13, 19.
KERSANDS' (Geo. A. Treyser, mgr.): Mexico, Mo., Aug. 8, Centralia 9, Moberly 10, Marshall 12, Leavenworth, Kan., 13, Pleasant Hill, Mo., 14, Butler 15, Rich Hill 16, Nevada 17.
PRIMROSE'S, GEORGE: New London, Conn., Aug. 8, Waterbury 9, Poughkeepsie, N. Y., 10, 11, Gloversville 12.
RICHARDS AND PRINGLE'S: (Rasco and Holland, mgrs.): Lubec, Me., Aug. 8, Eastport 9, Machias 10, Ellsworth 12, Bucksport 15, Pittsfield 16, Newport 17.
VOGEL'S (John W. Vogel, mgr.): Greenville, O., Aug. 8, Bryan 9, Kendallville, Ind., 10, Elkhart 11, Benton Harbor, Mich., 12, Muskegon 13, Hastings 14, Charlotte 15, Lansing 16, Owosso 17.
WEST'S: Philadelphia, Pa., Aug. 14-19.

VARIETY.

GRANER'S: Sharpsville, Ind., Aug. 8, Forest 9, Hillsboro 10, Kempton 11, Pickard 12.
IMPERIAL BURLESQUERS: Cincinnati, O., Aug. 6-12.
THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Richmond, Va., Aug. 7-12.
WHEN WE ARE FORTY-ONE: New York City June 12—indefinite.
WILLIAMS' IMPERIAL BURLESQUERS: Cincinnati, O., Aug. 6-12.

CIRCUSES.

BARNUM AND BAILEY'S: Butte, Mont., Aug. 8, Helena 9, Missoula 10, Spokane, Wash., 11, 12.
BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y.—indefinite.
BUFFALO BILL'S WILD WEST (Fred B. Hutchinson, mgr.): Lyons, France, Aug. 4-13.
COLORADO GRANT'S: Hurleane, Ill., Aug. 8, Coffeen 9, Irving 10, Hillsboro 11, Sorento 12.
GABRIEL AND LANGAN'S WILD WEST: Newark, N. J.—indefinite.
HAGENBECK'S: Dayton, O., Aug. 8, Chillicothe 9, Circleville 10, Zanesville 11, Canton 12.
HALL'S, F. W.: Upland, Neb., Aug. 8, Hildreth 9, Ragan 10, Hunley 11, Alma 12.
HUNT'S: Delhi, N. Y., Aug. 8, Bovina 9, Bloomville 10.
KENNEDY'S WILD WEST: Boston, Mass., July 31—indefinite.
LINN'S DOG AND MONKEY: Lincoln, Me., Aug. 7-9, Montague 10-12.
MACKAY'S EUROPEAN (Andrew Mackay, mgr.): Port Huron, Mich., Aug. 13, Jackson 19.
ORRIN BROTHERS': Parral, Mex., Aug. 5-9, Jimenez 10, 11, San Pedro 12-15, Parras 16, 17.
RINGLING BROTHERS': Coldwater, N. Y., Aug. 8, Auburn, Ind., 9, Tiffin, O., 10, Findlay 11, Piqua 12.
ROBBINS', FRANK: Derry, Me., Aug. 8.
ROBINSON'S, JOHN: Portsmouth, O., Aug. 8.
SAUTELLE AND WELSH BROTHERS': Doylestown, Pa., Aug. 8, Quakertown 9, Ambler 10, East Greenville 11, Kutztown 12.
WASHBURN AND D'ALMO'S: Great Neck, N. Y., Aug. 8, Hempstead 9, Oyster Bay 10, Glen Cove 11.
WHEELER'S, AL. F.: Whitehall, N. Y., Aug. 8, Fort Ann 9.

MISCELLANEOUS.

BROOKE AND HIS BAND: Chicago, Ill.—indefinite.
CREATORE BAND (Howard Pew, mgr.): Detroit, Mich., Aug. 7-12, Chicago, Ill., 21-Sept. 3.
ELLERY BAND: Chicago, Ill., July 16-Aug. 26.
GASKILL AMUSEMENT: Kearney, Neb., Aug. 7-12.
GAY'S, ELECTRIC: Bennett, Ia., Aug. 7-12.
HELM'S, HARRY: Reidsburg, Wis., Aug. 7-12.
HOWE, LENNA, CONCERT BAND AND ORCHESTRA: Lexington, Mass., July 17—indefinite.
HUNTLEY'S ENTERPRISES: Cresco, Ia., Aug. 7, 8.
INNES AND HIS BAND: Indianapolis, Ind., Aug. 7-12, Cincinnati, O., 13-Sept. 6.
ITHACA BAND (Patrick Conway, mgr.): Atlantic City, N. J., July 3-Aug. 12, Rochester, N. Y., 17-24.
KILTIES, THE (T. P. J. Power, mgr.): Cincinnati, O., July 30-Aug. 12.
MORIN'S FRENCH MILITARY BAND: Warsaw, Ind., Aug. 7-12.
MUNDY CARNIVAL: Altoona, Pa., Aug. 7-12.
NAVAL RESERVE BAND: Jamestown, N. Y., June 13—indefinite.
NUGENT-FREEMAN ELECTRIC NOVELTY: Farmer, Ky., Aug. 7-12.
PAIN'S FALL OF PORT ARTHUR (Earl King and Al Dodson, mgrs.): Chicago, Ill., July 31-Aug. 12.
PIERCE AMUSEMENT: Kingston, N. Y., Aug. 8-12.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton, Vt.—indefinite.
PRYOR AND HIS BAND: Asbury Park, N. J., July 1-Sept. 9.
ROYAL ARTILLERY BAND (Jos. De Vito, mgr.): Baltimore, Md., May 16-Sept. 18.
SHEPARD'S, ARCHIE L., MOVING PICTURES: Washington, D. C.—indefinite.
SLAFER AND HIS BAND (Wm. Slafer, mgr.): Brighton Beach, N. Y., June 9—indefinite.
SULLIVAN'S, NEIL, MILITARY BAND: North Beach, L. I.—indefinite.
THE BOER WAR: Brighton Beach—indefinite.
ULRICH AND HIS BAND: Chicago, Ill.—indefinite.
VANE, HARRY: Duluth, Minn., Aug. 7-12.
VICTOR AND HIS BAND (Col. John P. Bragg, mgr.): Cleveland, O., July 3—indefinite.
WEBER'S BAND: Louisville, Ky., July 30-Aug. 12.
WOODWARD, HARRY: Grimes Mills, Me., Aug. 7-12.

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MUSIC PUBLISHERS.





Egbert Van Alstyne has returned from a three weeks' fishing trip in Virginia. He will tell you how many fish he caught; you might not believe it if you saw it in print.

Lee Orean Smith, musical director of The Sultan of Sulu, is rehearsing the company, which opens in Atlantic City this week.

Van Brothers, presenting a musical act with Rice and Barton's Big Show, are featuring Jerome H. Remick's "Moonlight," "Troubadour," and "In the Shade of the Old Apple Tree."

"Central, Give Me Back My Dime," is the name of Joseph E. Howard's new song, which has been on the market only a few days and is in great demand.

William Morrison, musical director for Ed Miner, writes Walter Jacobs, the Boston publisher, as follows: "We used 'Lindy By the Watermelon Vine' with Irwin's Majestics last season. It was so successful that I decided to put it on again this year.

Prominent among the songs used by the Primrose Minstrel company will be several numbers written by Jean Lenox and Harry O. Sutton. These includes "Liz," "Dixie, Ma Dixie Gal," "The Lily and the Rose," "In Watermelon Time" and a sentimental ballad entitled "In the Valley That the Sunshine Never Leaves." Miss Lenox and Mr. Sutton are writers whose works will be heard from, as there is unquestionable merit in all of the above mentioned songs, which will be published by Joseph W. Stern & Co.

Josie Winters has been engaged for The Street Singer.

Ellis R. Ephaiam has returned from a two weeks' stay at Atlantic City.

Edward Jolly, composer of several of the principal numbers to be used in the new production, Babes in the Wood, has returned from the seashore and will begin rehearsals soon.

Marion Blake is singing illustrated songs at the different parks, featuring "In the Shade of the Old Apple Tree" and "Bright Eyes, Good-by."

One of the most popular songs at the present time is Fay Templeton's "Nobody but You," which she sings at the Aerial Gardens in the musical melange, "Lifting the Lid."

Lottie Talbot, who has been featuring several of Walter Jacobs' (Boston) popular numbers, wrote him recently as follows: "My breadwinners are 'By the Watermelon Vine,' 'Hey, Mistah Joshua,' and 'On Yo Way.'" Miss Talbot is now on the Pacific Coast.

B. C. Whitney will send out three companies this year playing the Isle of Spice, which has been aptly described as a "piquant musical mixture." The songs include "The Goo Goo Man," "Peggy Brady," "Uncle Sam's Marines," and "You and I," all of which will be retained during the coming season. The musical numbers and score are published by Joseph W. Stern and Co.

The Pillsbury-Dana Company recommend their catchy march song, "Baby Blue," having supplied it with excellent slides made by DeWitt C. Wheeler.

Waterbury Brothers and Tenny are playing "Moonlight Serenade" by Neil Moret.

George Evans and Ren Shields' waltz song is "Waltzing with the Girl You Love." They expect it to equal the popularity of "In the Good Old Summertime."

The Three Kimball Brothers, the Boston singing and dancing trio, late with Frank Cushman's Minstrels, report big success with "By the Watermelon Vine" last week while playing Cascade Park, Waterville, Me. They are featured at Lincoln Park, New Bedford, and will introduce for the first time Thomas S. Allen's new waltz song, "Down to Paragon Park," which has suddenly become a Boston favorite. Both songs are published by Walter Jacobs, Boston.

Joseph W. Stern and Co. have made arrangements with Harry B. Smith and Ludwig Englander whereby they will publish all the musical words written by these men in collaboration during the next three years. The first piece that they will write together and which will be produced early in the Fall will be The White Cat, a musical spectacle to be produced at the New Amsterdam Theatre. It will contain twenty-four single and concerted numbers, including many novel ideas and features. Messrs. Smith and Englander also have in preparation another opera for production which will go into active rehearsal immediately after the production of The White Cat.

Klein, Ott Brothers and Nicholson, while at Hammerstein's, used Jerome H. Remick and Co.'s prints, including "Bright Eyes, Good-by," "In the Shade of the Old Apple Tree," "Moonlight" and "The Troubadour."

Don Ramsay, manager for George W. Setchell, has placed his publications with many of the attractions now rehearsing.

Nathan Bivins' leaders are "When the Grand Army's Out on Parade," "Andy" and the swingy waltz song, "Take Me to Atlantic City, Down by the Sea."

The Symphony Quartette, which is one of the most popular organizations of its kind in the country and is now on the Flynn circuit in New England, is featuring several of Walter Jacobs' (Boston) publications, including "Come Over on My Veranda," "On Yo' Way," "Hey, Mister Joshua" and "Girl of Mine."

Luke Pulley writes Walter Jacobs, the Boston publisher, that he will sing "By the Watermelon Vine" at Dreamland, Coney Island, with Pulley's Dixie Graduates.

Talk about busy young men! Harry Williams is "it." Besides attending rehearsals in the interest of Jerome H. Remick and Co. he is completing two productions that open early in September. That is not all, for he'll be busy counting more royalty money when he receives his quarterly statement next week.

Some publishers have complained that pirated copies of their best sellers are being printed and sold by the million, while other publishers are equally positive in asserting that it's a pretty hard matter to dispose of the legitimate prints. A New York publisher last week had a man arrested for alleged piracy, claiming that he had been damaged to the extent of $30,000 by the culprit. Fifty thousand is a good deal of money to lose in the song publishing business in these days of strenuous competition.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

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VOL. II. NEW YORK, AUG. 12, 1905. NO. 16

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MATTERS OF FACT.

The announcement that Bertha Welby has been engaged for Human Hearts is erroneous. Miss Welby is still at liberty for next season.

A male private secretary who can play juveniles or light comedy and is a stenographer seeks an engagement.

T. H. Winnett is the sole agent of The Moonshiners for stock, repertoire and road companies. He has a full line of attractive pictorial lithographs. This play is fully protected by copyright.

A first-class repertoire company is wanted for the week of Aug. 28 at Lowville, N. Y., county fair week.

The Hyde and Behman Amusement Company advertise for high-class specialties for the weeks of Aug. 1 and 28, and Sept. 1 and 28.

Kirke Brown will shortly begin his annual tour with his own company, producing notable plays. He wants a leading woman, heavy woman, ingenue and comedian and his manager's address will be found in his announcements in THE MIRROR.

Charles D. Herman, who is at liberty for next season, may be addressed care of the Actors' Society.

W. Crosby Gill, whose scenic studio is located at Melrose, New York city, is making many contracts for scenic productions this season.

Dessau advertises evening gowns from $5 to $15.

J. P. Cahill and Son, scenic artists to the Bijou Theatre, Fall River, are disengaged and advertise for a Winter Stock company engagement.

At Ypsilanti, Mich., this season the Ypsilanti Opera House will be in charge of T. G. Scott, an experienced manager, and is taking steps to book only the best attractions. Two companies a week will be played. Managers holding contracts with Mr. Case, the former lessee, are requested to communicate at once.

Marie Heath, who has just closed a two years' successful engagement starring with For Mother's Sake, is at liberty for next season and invites offers.

A society lady wishes to dispose of some handsome gowns suitable for stage wear to professionals looking for wardrobes.

Amy Stone, who plays character, dialect and grand dames, is at liberty.

An interesting letter to Rowland and Clifford appears in their advertisement in this issue. These enterprise managers will have four companies touring the country this season in Dora Thorne. They will cover the entire United States and Canada, and managers are invited to communicate at once with them in regard to time.

Thomas H. Winnett warns all managers of companies and owners of theatres against illegal productions of Fabio Romani. He has purchased all rights to the play from the estate of the late Alden Benedict and his title to the same will be fully protected.

ARENA

CHAMPAIGN, ILL.—Pawnee Bill's Wild West and Far East Circus July 26 drew two large audiences.

LOUISIANA, MO.—Wallace Brothers' Circus exhibited 3.

DELPHOS, O.—John Robinson's Circus July 27; performance good; drew two good crowds. Forepaugh and Sells Brothers 11.

LAMAR, MO.—The Great Floto Shows exhibited here July 29 to fair sized crowds and highly pleased all. The show is clean and every act was up to the high standard and was well worthy of liberal patronage.—ITEM: Mlle Vallecita, the lion tamer in the annex, is a former Lamar girl.

OTTUMWA, IA.—Pawnee Bill's Show exhibits here 9. Forepaugh and Sells 28.

NEW PHILADELPHIA, O.—The John Robinson Shows gave two performances 1 at the Tuscaraum County Fair Grounds, between here and Canal Dover, to large and delighted audiences.

MUSKEGON, MICH.—Forepaugh-Sells Show exhibited here July 22.

BUTTE, MONT.—Barnum and Bailey's Circus due here 8.

CRAWFORDSVILLE, IND.—Hagenbeck's 1 to fair crowds; fine performance; deserved better attendance. Ringling Brothers' Circus 15.

GLOVERSVILLE, N. Y.—Ringling Brothers July 31 did immense business both afternoon and evening; street parade excellent.—ITEM: This is one of the best and cleanest performances of the kind ever given in this city.

ELMIRA, N. Y.—Ringling's Circus drew large and well pleased crowds July 27.

FULTON, MO.—Wallace's Shows expected here 4.

PEORIA, ILL.—Ringling Brothers' Circus is billed for 19.

DECATUR, ILL.—Forepaugh and Sells Brothers' Shows exhibit here 12.

CAMBRIDGE, OHIO.—John Robinson shows 2 before two enormous crowds.

STRATFORD, CAN.—Norris and Rowe Circus exhibited here 2; fair attendance and performance good.

LONDON, CAN.—Norris and Rowe's Circus exhibited here July 31 to light attendance, but deserved much better.

SCOTTDALE, PA.—John H. Sparks' Circus will exhibit here 8.

COLORADO SPRINGS, COL.—Barnum and Bailey's Circus exhibited here, matinee and night, July 26 to capacity house; good show; appreciated.

BURLINGTON, IA.—Ringling Brothers' Circus exhibited here July 28.

FORT WAYNE, IND.—The Seeman-Milligan Mardi-Gras co. will exhibit here 7-12.

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TELEGRAPHIC NEWS

CHICAGO.

The New Season Starting—George Ade's Dinner—Colburn's Timely Chat.

(Special to The Mirror.)

CHICAGO, Aug. 7.

The bills this week: Studebaker, The College Widow; Illinois, Mayor of Tokio; Garrick, Royal Chef; Powers, Mrs. Temple's Telegram; Chicago Opera House, Land of Nod; McVicker's, Duke of Duluth (opening next Saturday night); Great Northern, The Tenderfoot; La Salle, Yankee Regent (opening next Saturday night); Bijou, Slave of the Mill; Alhambra, Honest Hearts; Academy, A Chase for Raffles; Columbus, A Human Slave; Criterion, Girl of the Streets.

The new season will be pretty well started by the close of this week, Saturday, when the La Salle and McVicker's open. The Great Northern opened last Saturday, the Academy yesterday. On the Bridge at Midnight opened the Alhambra auspiciously last week and the Marlowe opened yesterday with A Poor Relation.

The Grand Opera House may be dark for a while, though it is understood that in the Bishop's Carriage may come soon.

The Education of Mr. Pipp and The Heir to the Hoorah are not to come to the Grand.

Declaration of independence of the Studebaker Theatre by Charles C. Curtiss, managing director of the Fine Arts building property of the Studebakers, which includes the theatre: "The owners have invariably declined to lease the theatre to any one, for the reason that in their opinion it was desirable to themselves control the attractions produced therein, having in mind in particular the character of the Fine Arts building. This house (Studebaker) is quite independent of any and all syndicates, or other combinations of any kind whatsoever." Besides the Studebaker Chicago has the Garrick, the Grand and the Chicago Opera House as independent theatres.

The College Widow captured Chicago instantly. The critics sang a chorus of praise for play and the company and the public made a rush for seats. The opening night crush was as elegant as any in midseason and so great was the demand for admission that millionaires sat in the gallery. All performances since have been to capacity, and the box-office line forms as early as 8.30 A.M. Seats for the Wednesday matinee were all gone before noon, and, as at the evening performances, hundreds were turned away. It looks like a continued overflow until September, when the University of Chicago, with its several thousand students, Northwestern University, all the medical and other colleges open, and the Summer travelers get back to town. Then the theatrical season will be really on and the crush will become a scramble. George Ade, responding to an insistent demand for the author the opening night, arose from his seat in the body of the house, went around on the stage and made a brief speech. Then there was an ovation for him as well as his Widow. The company is the same as during the all-season run at the Garden Theatre, New York.

Chicago's favorite wizard of stagecraft, Julian Mitchell, is preparing to make his new production, at the Grand Opera House Sept. 17, when it will be seen for the first time on any stage, the finest achievement of his career. I hear that a fortune will be spent before the curtain goes up, and that Victor Herbert is writing music for the production that is bound to be the most popular he has ever supplied for the stage. In the company Chip will be featured, as also will Eva Davenport. Lottie Faust will be in the cast, and Bessie Clayton, Albertine Benson, and D. L. Don.

Ed Rowland has engaged Walter F. Jones as the heavy of the new People's Theatre stock, which speaks well for the excellence of the company. Mr. Jones was the heavy of the New American stock, and with a pleasing personality and ability he soon became one of its most popular members.

Harry Forrest has returned from Indianapolis with the manuscript of a new Colonial play he has written.

David Higgins will open his season in His Last Dollar at the Great Northern. His Piney Ridge will be out this season also. His brother will play the lead.

Fred Tillish is spending the Summer on golf links near Rockford, and will remain until October.

New MIRROR Date Books are on sale at the Chicago office of THE MIRROR, 60 Grand Opera House.

The Geezer from Geck will come to the Garrick Aug. 20 or 21.

William Norris, Mabel Barrison, and Alice Dovey, all in female attire, duplicating the Bonnie make-up, are making a success of the new jingles and jokes sung in The Land of Nod. A number of other marked improvements have greatly accelerated the second act and improved the whole production. Olive Vail is pleasing as the Chorus Girl. May De Sousa is a dainty Jack of Hearts, and retains her Queen of Hearts song, "Cindrella," though Elsie Bauerlein, formerly a chrysanthemum, is doing the Queen. Miss Bauerlein is lilylike, a similarity accentuated by her costume. Tom Armstrong makes a good Welsh Rarebit, his singing and dancing being unusually pleasing. Knox Wilson continues to capture the audiences with his saxophone. The programme says the book has been "elaborated by Robert M. Baker."

At the Criterion The Girl of the Streets this week will be followed by The Curse of Drink with P. Aug. Anderson, Big Hearted Jim with George Klimt, Mr. Carter's new play, The Eye Witness, with St. George Hussey (Aug. 27); Flaming Arrow, For His Brother's Crime, The Confessions of a Wife, Across the Pacific, Charles T. Aldrich in Secret Service Sam, and Lillian Mortimer's No Mother to Guide Her. These bookings are in the order named, of course, a week each.

Jo Harris returned from New York and said he was glad to get back where the weather was fine.

A new musical comedy, entitled A Chase for Raffles, and based on the incidents of the career of "the mysterious Mr. Raffles" of a local newspaper, is on at the Academy this week. George H. Donohue, who was Mr. Raffles, takes the part in the play.

Judge Downing, who did a clever double in Otis Thayer's production of The Senators from Gridley, at the Columbus, is playing the vicar and Poole in Levin' Jekyl and Hyde.

Alma Hearn's new play, Honest Hearts, produced at the Criterion last week, got an enthusiastic reception and drew well all week. Klimt and Gazzolo provided an excellent company to support Miss Hearn and a fine equipment of scenery. The old Kentucky home, the old homestead barn, and the river pile-driver scenes were especially well staged. As the pretty, mischievous little Southern country lass Miss Hearn was natural, equally clever in comedy and pathos, and successful in the extremely difficult undertaking of imparting to the character its proper charm of youth. Ed Kimball's David Weatherby, the old Kentucky farmer, struck the keynote at once of this worthy character and maintained it well, and H. B. Carpenter as the Government engineer in love with the country lass, played the part with its proper manliness and strength. Harry Garrity was successful with the comedy of the "trifflin' boy," and Lawrence Williams was a good Southern character villain, though a little too rapid and low-voiced in speech. Josephine Fox as Rose Osborn, the heavy, was sufficiently handsome, but she did not always convey the idea of being sufficiently desperate, though generally good in the part. Ralph Stewart's make-up as the "right smart fiddler" made a hit on its first appearance, and he furnished one of the distinct characters. Frank De Leon had a good make-up as Stebbin, but his acting needed more accentuating. Pauline Maddern was good as 'Lizabeth. The pile-driver climax aroused great applause.

The Hustler, "J. A. Bradley's musical oddity in three screaming spasms," at the Columbus last week, furnished considerable entertainment for a fair audience last Monday night, but somebody, manager or stage manager, should ginger up the succession of incidents and specialties. Lew Nelson as Dennis McSwat pleased the audience, Alice Webster's songs won several encores, and Wilbur Martin as a colored man posing as a cigar sign, also with specialties, was a successful laugh maker. The company includes Orren Phelps, Pete Boucher, Bonnie Hamilton, Evon Le Claire, Thelma Jacobs, Dorothy Kendall, Lotta Boucher, Harry E. Wilson, and H. Ferdinand Bartlett.

The many Chicago friends of Charles P. Elliott, formerly a theatrical manager here, are taking a lively interest in his great success with Melbourne MacDowell at St. Louis.

The Saturday night opening of The Tenderfoot at the Great Northern last Saturday will be followed by the Saturday night opening of The Duke of Duluth (Nat Wills) at McVicker's next Saturday, also the Saturday night opening of The Yankee Regent next Saturday.

Frank Hopkins is sending out two Cherry Valley companies this season under the management of French and Hopkins. The Western company will include Bartley Rice, W. C. Jones, Wilber D. Martin, W. J. Turner, Victor C. Richfield, Charles Rhoades, James Ellis, Eva Earl French, Gertrude Dodd, Cora Benton, Mamie Ardell and Lew Leslie in advance. Opens Spring Valley, Ill., Aug. 13.

The eastern Cherry Valley company, also managed by French and Hopkins, will include Frank M. Readick, Stanley Wells, Clare Evans, Charles W. Young, Ethel Jordan, Cora Evans, Milly Freeman, Baby Readick, I. A. Hopkins, Byron Zimmerman and Al. Jones ahead. The tour began Aug. 4 at DeKalb.

That Little Swede company, managed by French and Hopkins this season, will include Emily Ericksen Greene, Jesselyn French, Francis Haight, Fred Hanley, Eugene Williams, Claude Raymond, Armand D. Carlisle, Nelson Swan, Frank Goodwin and C. M. Rictor in advance. Opens at Marengo, Ill., Aug. 11.

Louise Dunbar, who narrowly escaped death last Spring on the stage at The Marlowe when a horse fell off a runway, has not yet recovered, but is still using crutches at her temporary home in this city.

William Macauley, of Macauley and Patton, tells me Mr. Patton completed his new play for next season while Summering at their cottage at Windsor Beach, Lake Ontario. Their companies open Aug. 27 at different points in Illinois, and Ansel Cook has painted complete outfits of new scenery for them. The engagements for the companies include, for The Last Rose of Summer, which J. M. Stout will manage and W. B. Patton head, Florence Campbell, Louise Foster, Leopell Harrolld, Agnes Lane, H. Rosenbaum, Lou Strester, Charles Harris, George Cole, Frank Ireson, E. S. Croy, E. H. Northam, Hal Blake and Ed Barron. For the Little Homestead company William Macauley, Henry Pemberton, William J. Maddern, C. P. Coast, Jerome Bruner, Charles Watson, Jack Hopkins, Joseph Morton, Dwight Pepple, Louise Dunbar, Sara Cameron, Jean Ward and Annie Gray. The firm will also offer The Minister's Son as usual.

Percy Hammond announces that William Morris and Fritz Williams of Mrs. Temple's Telegram company at Powers attended the same school in Boston, lived next door to each other and were brought up virtually as members of the same family; also that Mr. Williams' father, then stage manager of the Boston Museum stock, got Morris his first engagement; furthermore, to cinch the coincidence, that these two gentlemen, though for years prominent on the stage, are now associated in the same play for the first time.

Chicago success is exemplified in the fact that George Ade will have nine attractions paying him royalty this season. The Bad Samaritan, 'Varsity Man, Sho-Gun, Sultan of Sulu, Peggy from Paris, and four companies playing the College Widow and County Chairman.

Lyman Glover has returned from New York, but is uncommunicative.

Earl Marble, for several years MIRROR correspondent at Boston and in 1889 THE MIRROR correspondent at San Francisco, as well as dramatic critic of the *Newsletter*, has just completed the libretto of a comic opera. Mr. Marble is now a Chicagoan and a member of the Press Club.

Mr. and Mrs. Taylor Carroll, of St. Louis, well known in this city, have joined Lincoln Carter's Flaming Arrow company. Their daughter, who as La Petite Marie was an unusually successful child actress, suddenly decided to become a trained nurse and has just been graduated at Rochester, N. Y.

His Highness the Bey will go out again this season under the management of Walter Lindsay, with Phil Peters in the title-role and Mabel McCane as prima donna. Miss McCabe arrived last week from Portland, where she was, I am told, the only American member of the Kiralfy organization. The Bey will start Aug. 17 at Hammond.

Mark Lewis, formerly treasurer of the La Salle, has returned from New York. He will be manager of His Highness the Bey.

Wilton Lackaye and company passed through Aug. 8 on a flying leap from New York to Duluth, disappearing north via the Pioneer Limited, of the St. Paul road.

Walter Jones, the comedian, was thrown from his horse while riding near his home in Drexel Boulevard last week and badly shaken up. He was out again the latter part of the week. His mother, Harriet Sheldon, who has been visiting him, left for the East last week to join The Sultan of Sulu company.

Manager Fred Eberts confesses to spending nearly all of his time during a recent visit in New York at Coney Island. He says it is a great place, particularly Luna Park. He stumbled into Kafooslum in Boston, but forgot the misadventure soon afterward while enjoying the hospitality of Edward Smith, formerly manager of the Great Northern here, now a Boston manager.

Last week Wednesday was a great matinee day. The College Widow seats at the Studebaker were all gone at noon and scores were turned away before 1.30. The Grand filled up with a fashionable crowd that relished It Happened in Nordland, and fluffy dresses blossomed out of the Chicago Opera House in great bunches after the "bargain" Land of Nod performance. It was a case of full house and three of a kind.

I hear Charles Frohman did not get in on time and that Lincoln Carter's famous scene remains set up in storage awaiting his pleasure. King Edward undoubtedly is very anxious to have somebody get those English rights and enable him to see a great race.

Lew Fields is delighted with his Summer in Chicago. He lived at a fine hotel on the lake shore, where city and lake shore life meet and mingle in a handsome neighborhood ten minutes from the centre of town. "If New York had such a place so near the town would go crazy over it," said the comedian. He has gone to Saratoga from the city to spend ten days. His ten weeks in Chicago this Summer was by six weeks the longest engagement he ever played here. The Pousse Café engagement with Weber at the Grand was four weeks.

A luncheon was given George Ade by the Press Club of Chicago at noon, Aug. 1, 1905, in honor of "the morning after" the first presentation in Chicago of The College Widow, after its long run in New York last year. A hundred and fifty plates were laid, and the audience was hearty and hilarious. W. D. Nesbitt, the *Tribune* poet, presided, and among the speakers were Rex E. Beach, the well-known author; Richard Henry Little, lately returned from Japan; Trumbull White editor of *The Red Book*; S. E. Kiser, poet-paragrapher of the *Record-Herald*; Mr. Ade himself, and Edwin Holt and Frederick Truesdell, of the company presenting The College Widow at the Studebaker Theatre. Mr. Ade's remarks were few and quiet, in character with his innate modesty. He spoke of his early struggles in the role of a Chicago reporter, and of how by persistency and watching his opportunities (which were few) he finally succeeded in getting a hearing and making his success. He hoped that if his hundred and fifty hearers could find out from seeing his play how to go and do likewise they would do so, and assured them that no one would be more gratified at their success than he. M. Nesbitt, before introducing the next speaker, said he hoped that the result of Mr. Ade's remarks would be the writing at once of a hundred and forty-nine new plays. "I," he said, "have written mine already." Mr. White spoke of the days of the early nineties, when he and Mr. Ade were brother reporters on the old *News*, when they were sent out to report a fire at the old Kohl and Middleton Museum on the West Side. The city editor told them to look for snakes sliding down fire escapes, freaks in terror, vaudeville performers in worse deshabille than in burlesque—in fact, to "squirt ginger into the report." Mr. White acknowledged that the report furnished by the two was decidedly flat and devoid of ginger. "I left the paper two or three days afterward," he added, amid roars of laughter, "though Mr. Ade continued a few days longer, as he probably had some kind of a pull." Mr. Little spoke of talking with one of Mr. Ade's Indiana neighbors a few days ago, and of his telling him that the dramatist was getting barrels of money from every freight train that arrived, and spoke with awe of his lace curtains and Brussels carpets. Mr. Holt spoke of Mr. Ade's great system in writing a drama. "He writes everywhere; has a light within reach when he goes to bed, and, if he wakes with an idea, up goes the light and down goes the idea on paper. When we went on to New York together once we were only a few miles out of Chicago before out came his notebook and pencil, and he jotted down a few sentences, saying as he put the paper and pencil in his pocket again, 'That is the first act of a new play.' He was silent for a few hours, and went through the same process. 'That is the second act,' he said. After a while he began to scribble again, and wound up by saying that that was the third act, and the play was finished. During the evening he said to me: 'Oh, by the way, I want to read that third act to you.' At once he began pulling papers out of one pocket and then the other, and seemed in despair, when suddenly he caught sight of the left cuff of his shirt, and said: 'Oh, here it is,' and proceeded at once to read the third act to me." The luncheon was a great success, and the remark was heard several times during the hour spent so enjoyably that it was pleasant to see that sometimes a prophet or at least a playwright is not without honor in his own city.

The Education of Mr. Pipp will open the new season at the Illinois, Aug. 20, with Digby Bell, Janet Beecher, Etheile Earl, Helen Tracy, Robert Warwick and Fred Courtney.

An elegant picture has been received at this office of THE MIRROR'S oldest correspondent, W. H. McGown, of Urbana, O.; Charles Young, the well-known newsgatherer of THE MIRROR at Mt. Clemens, Mich., and Murry Woods, the comedian. The picture shows the three gentlemen apparently on the water wagon at Mt. Clemens.

Paul Wilstach's Polly Primrose comes to the Columbus for a week, Aug. 13, after making Chicago a one-night once.

Right this way for a shine, says Amy Leslie in the *News*, or, to quote exactly: "Among us (in Chicago) there is an army of shines bent on comedy deterioration." She is hammering just for practice, while Dave Lewis is approaching in the Geezer. Nevertheless, her comment is too true, as Lew Fields says in Nordland, too true. May Chicago never suffer so much comedy stuff another Summer!

OTIS L. COLBURN.

BOSTON.

Grand Opera House Opens—Changes in The Pearl and the Pumpkin—Benton's Notes.

(Special to The Mirror.)

BOSTON, Aug. 7.

Another of the Boston houses has fallen into line for the new season, and the others will follow in quick succession, although the Majestic still remains without any announcement of an opening, which has given rise to unauthorized rumors that the house is to have a change of policy and will be devoted to vaudeville.

It was a regular reception to George W. Magee when the Grand Opera House threw open its doors Saturday with Howard Hall in The Millionaire Detective, for this marked the beginning of his ninth season as manager of the theatre, and all his warm personal friends made it a point to be present and extend personal congratulations. The house was packed and there was much enthusiasm for all. Mr. Hall is a great favorite with the clientele of this house, for his melodrama offerings are always manly and effective. He is especially well suited in his new play, which is a worthy companion to the work of the Sherlock Holmes-Raffles school, and in the title-role Mr. Hall does his best. He has never had a character that fitted him better than this, and every climax was given in thrilling fashion. The supporting company is uniformly excellent and the production effective. Taking all in all, Mr. Hall's tour and the season at the Grand Opera House opened in most effective fashion.

For the stock company at the Empire the play of the week is The Cowboy and the Lady, which Nat Goodwin never had the chance to give here. To be sure it has had one stock company production before this, but the present cast is very greatly changed from that which gave it at the Castle Square. It is to be regretted that this is the last week of Mary Hall at the Empire at present. Her excellent work has made her more of a favorite than ever.

For the melodrama of the week at the Bowdoin Square The Game of Life is the offering, with Charles Miller as Walter Ravenscroft and all the other members of the company in the cast. Muggs' Landing, Peck's Bad Boy, The Streets of New York, The Gambler, and Gypsy Jack, a new play, are to follow in quick succession.

This is the last fortnight of The Pearl and the Pumpkin at the Colonial. Quite a number of new changes have been made in the piece, the most noticeable being the giving of the "Jack o' Lantern Joe" song to Sager Midgeley, which is a great improvement on account of the new business with which he invests it. He and Gertie Carlisle are the life of the show, with Edwin Stevens in a Lone Fisherman sort of character.

The Geezer of Geck, too, enters upon its last fortnight to-night, for Will J. Block is to take it to Chicago when The College Widow opens at the Tremont. It continues to do good business, and the general opinion is that it should have been given a production earlier in the Summer season. It is especially strong in its feminine contingent. May Taylor walks off with a large share of the comedy honors, while Amelia Stone does the best singing in the company. Dave Lewis, Fred Frear, and J. C. Marlowe are also prime favorites.

Douglas Flattery, the author of Faith Malter, is in New York completing the arrangements for the cast which will be seen in the production at the Park. Katherine Grey has been engaged for the title-role, and she will be featured in the production.

Herbert Corthell, formerly with Strongheart, is the latest addition to the stock company at the Empire. He made his first appearance with the organization to-day in The Cowboy and the Lady.

Ida Conquest is in town on a visit to her parents at their Brookline home. She has been in New Hampshire as the guest of her friend, Mrs. E. G. Sutherland.

E. M. Holland and his family were passengers on the Republic which arrived from Liverpool last week. They have been spending the Summer at his home in England. Mr. Holland's recitations were the conspicuous features of the charity concert on shipboard.

Rumor has it that George Richards is to resign from The Pearl and the Pumpkin. He has been doing splendid work as the cook, and it will be a long time before the extravaganza can see the character better played.

Mr. and Mrs. W. D. Andreas have returned from Wisconsin, where they went fishing along the shore of Lake Superior, and they will be at the Cliff House, North Scituate, until the Park opens.

There will be a vacancy on the business staff of the Park when the new season opens, for "Willie" has taken unto himself a bride and entered the telephone business. Early in the vacation he was married to Miss Emma Rauber.

Edward Hanlon, the actor and pantomimist, had a narrow escape from death at sea last week. He was fishing with a friend off Cohasset when a five-master came into collision and took off the bowsprit of their sail boat.

Vincent T. Fetherston, treasurer of the Hollis, and Mrs. Fetherston are also at the Cliff.

Mary Young, who has been in San Francisco playing in the same company with her husband, John Craig, will be here all next Winter, while he is at the Castle Square.

Harold Rogers Woolf, the dramatist, formerly of Boston, and his bride, Mrs. Josephine Van Rensselaer, who were married at Great Barrington, celebrated their honeymoon at the Castle Square Hotel.

Margaret Daly Vokes is to give a spread in honor of her husband, Harry Vokes, and the members of the company to play The Grafter at her home in Revere, Aug. 20. Their season will open at Lynn.

E. Antoinette Hardie, the treasurer of the Grand Opera House, whose illness kept her from her position a large part of last season, is completely recovered, and is back again at the window. She is visiting her sister at Winthrop.

Lillian Lawrence's portrait has attracted the most attention of any of the paintings exhibited by S. Kronberg in his collection in the Cobb gallery.

JAY BENTON.

PHILADELPHIA.

The Arch Street Theatre Starts the Season—Dates and Attractions for Other Houses.

(Special to The Mirror.)

PHILADELPHIA, Aug. 7.

The theatrical season of 1905-1906 was inaugurated in the Quaker City Aug. 5 at Blaney's Arch Street Theatre, the attraction being The King of the Opium Ring, to splendid opening, and remains the card for this week. The Convict's Daughter follows week of Aug. 14.

The People's Theatre opens its season Aug. 12 with Lottie Williams in My Tom Boy Girl, a musical comedy-drama, to be followed by Charles H. Yale's Devil's Auction Aug. 21.

The Grand Opera House, under the successful management of George A. Wegefarth, who has entirely recovered from two operations of a very serious nature, inaugurates Aug. 14 with William H. West's Minstrels, followed by Murray and Mack in Around the World, Aug. 21.

The Park Theatre opens Aug. 26 with W. T. Carleton's Opera company in When Johnny Comes Marching Home, which will be followed Sept. 4 by Frank Deshon in The Office Boy for a two weeks' stay. Effie Ellsler will revive Hazel Kirke at this house Sept. 25.

The National Theatre, with Fast Life in New York, opens Aug. 19, followed by The Way of the Transgressor, Aug. 28. Tracked Around the World Sept. 4.

In spite of all denials the Casino opens Aug. 26 as a burlesque house with attractions furnished by the Columbia Amusement Company for the greater part of the season. The inaugural attraction is to be Vanity Fair, announced as a musical extravaganza. Daily matinees, a new feature at this house, will be started.

Two stock companies will hold prominent attention for the coming season. Forepaugh's Theatre opens with a matinee Aug. 28 under the stage direction of George Learock, with the following players: George Barbier, John Ince, Arthur Maitland, William Carr, Edwin Middleton, Noah Reynolds, Affie Warner (new leading lady), Margaret Lee, Eleanore Caines, Samuel Freis, Eugene Reed, Elizabeth Goodall, and Francis Herblin. The Standard Theatre begins the end of August with The White Tigress of Japan, with Mattie Choate, Fannie Granger, Alice Gilmore, George Arvine, Joseph Clewerth, Warren Hill, Charles Harris, and Boyd I. Nolan. The management remains the same, Darcy and Speck.

The openings at our first-class theatres are as follows: Chestnut Street Theatre, Sept. 11 with Richard Carle in The Mayor of Tokio; Chestnut Street Opera House, Sept. 25, The County Chairman; Garrick Theatre, Sept. 18, Minnie Seligman in her new play; Walnut Street Theatre, Oct. 2, Woodland; Broad Street Theatre, Oct. 9, Viola Allen in premier The Comedy Mask, by Clyde Fitch. The new Lyric Theatre, now receiving elaborate furnishing, as yet has not announced the opening, but the bookings will prove a genuine surprise to our best class of theatregoers and amusement seekers.

Girard Avenue Theatre will greet its patrons Aug. 28, Charles Bowser in Papa's Boy.

Hart's Kensington Theatre has changed its opening date to Aug. 28, announcing The Convict's Daughter, to be followed Sept. 4 by Why Girls Leave Home.

Parks—Damrosch with his New York Symphony Orchestra inaugurated a three weeks' engagement at Willow Grove Aug. 5, and will be followed by Sousa and his band Aug. 26.

Keith's New Theatre attractions, week of Aug. 7, are Rudolph Horsky, Leona Bergere and company, Frank Bush, Everett Four, Kennedy and Rooney, Stinson and Merton, Daisy Dumont, Young America Quintette, Herbert Brooks, Alf Holt, Violet Stanley, Mooney and Holbein, Goetz and Nelson, kinetograph. The patronage is up to the usual high standard.

At the Lyceum the stock, under the title of the Gaiety Girls, is giving a clever show. Plenty of girls and very pretty.

The Bijou, under the management of George Rife, with the Empire circuit bookings for the season, inaugurates its season Aug. 19 with Watson's Oriental Beauties.

The Trocadero, under the new management of Fred Wilson, opens its doors Aug. 28 with the Jolly Girls. This house has been entirely refurnished and presents a pretty picture, surrounded by elegance and comfort.

The Casino this year being added to the burlesque makes four houses seeking this style of patronage. The Ron Ton Theatre, owned by Frank Dunn, is yet to announce its bookings or opening.

Cape May Notes.—The Lyceum Stock Company continues on the Iron Pier. A Perilous Predicament and East Lynne the attractions. Wildwood, N. J., is the coming Jersey resort, a miniature Atlantic City, already supporting two theatres, one on the New Casino Pier, seating 1,500 people, Dunbar Comic Opera company, with weekly change of operas, furnishing the entertainment, and is doing well.

S. FERNBERGER.

WASHINGTON.

The Lighthouse by the Sea—The New National Improved—Openings Announced.

(Special to The Mirror.)

WASHINGTON, Aug. 7.

At the Academy of Music to-night the several weeks' spell of theatrical inactivity was broken with the opening of this popular priced house to commence the new season's operations. During the vacation period the theatre has undergone a complete course of decorative treatment. The opening bill is again Vance and Sullivan's stirring melodrama, Lighthouse by the Sea, which is well presented by a strong and capable company. The White Caps follow.

The remodeling of the New National Theatre auditorium is practically finished, and the house is now in the hands of the ornamental decorators, who are well on the road toward completion. The work from the commencement has been under the immediate personal supervision of Manager William H. Rapley, who has spared no expense to complete the improvement, so heavily handicapped from the start by an accident from an adjacent building construction that seriously threatened to interrupt the plans for the early season's opening. The house opens on the advertised date, Aug. 28, with the premiere Hall Caine's stage adaptation of his novel, The Prodigal Son, which will be produced under Liebler and Company's management and direction. Twenty-five thousand dollars has been expended, and the house can again take out an extended lease on the name "New National." The alterations and improvements, mainly on the lower floor, consist of a radical change in the seating arrangement and the lowering of the private boxes, eight in number, the upper section being lowered three feet and the floor section eighteen inches, with the extension of the auditorium to that portion of

ROSELLE KNOTT.



Roselle Knott, has passed under the management of Kane, Shipman and Colvin, and will make another stellar tour supported by a special company, in a trip from coast to coast, closing at Halifax, Nova Scotia, June 30.

the lobby, which is flanked by the two stairways leading to the dress circle, admission to both floors being in charge of the principal doorkeeper. This extension will be heavily draped and curtained and furnished, to be used as an *entr'acte* conversation parlor. The entire lower floor will be orchestra, at one price for seats. The old-time centre aisle is abolished, and instead two side and box aisles seat the house. A most engaging seating arrangement is perfected that will maintain a pitch and incline from wall to wall semi-circularly arranged that is most attractive, doing away with annoying and always dangerous short side step stairways and the always objectionable orchestra circle rail. The house will be furnished with the best of improved chairs of the latest mode, extra large double aisle seats being provided for extra large persons. The lobby is embellished with exquisite designs in Japanese paneling, while the color scheme of the house proper is a light olive green heavily backed with profusion of gold leaf. New radiators for heating and the latest novelties in electric lighting fixtures have been introduced. The new drop curtain, a masterpiece from the studio of Gates and Morange, is entitled "Psyche at the Feet of Venus." The house will be carpeted throughout with the heaviest of dark-red Axminster. New cloak and hat rooms are an addition, with attendants in charge.

The Lafayette Square Opera House will open season Aug. 21 with Fred G. Berger, Jr.'s Liberty Bells company, headed by the comedian, William H. Conley, in the character of Uncle Jasper. The company is now undergoing daily rehearsal.

The Columbia Theatre opening date is Sept. 4, Labor Day, the attraction being Henry W. Savage's production for the first time of George Ade's comedy, The Bad Samaritan.

James T. Galloway has been engaged during the season "lay off" of Shore Acres by W. A. Brady as stage manager of Way Down East and to play the part of Seth. Mr. Galloway and George W. Denham have adjusted their claims with the insurance company and have been paid their full insurance of $4,000 on property destroyed at their clubhouse at Four Mile Run, Va.

Fred G. Berger will make a production of Martha Morton's play, The Truth Tellers, this season, the first performance to occur at the Columbia Theatre Sept. 25. This is the play that was produced after laying in abeyance for a lengthy period by Walter Clarke Bellows and Fred G. Berger during the stock company seasons, three years ago, at the Lafayette Square, when the production was entitled The Little Pilgrim.

JOHN T. WARDE.

PITTSBURGH.

Popular Price Patronage Big for Melodrama —Attractions at the Parks.

(*Special to The Mirror.*)

PITTSBURGH, Aug. 7.

The Bijou held its customary large audiences at both performances to-day, when Secret Service Sam, a play new to this city, was presented. It is a detective story of New York city, is well staged and acted, and held interest. Charles T. Aldrich plays the principal role, that of Sam Princeton, a secret service man. Her First False Step will again be taken at this house next week. Business last week was large, proving that patrons are hungry for this sort of entertainment at this commodious playhouse, and How Hearts Were Broken merited the patronage.

The Colonial Belles held forth at the Academy this week.

At Luna Park Weber's Military Band is the attraction this week, with Blanche B. Mehaffey as soprano soloist. The Five Bellatzer Sisters give a good gymnastic exhibition on the open air platform. Crowds were in attendance nightly all of last week.

The Traction Parks, Kennywood, Southern, and Oakwood, all offer small vaudeville entertainments this week, as usual.

ALBERT S. L. HEWES.

CINCINNATI.

Jacob Adler and Company at the Grand—Two Other Theatres Open—Opera at the Park.

(*Special to The Mirror.*)

CINCINNATI, Aug. 7.

The most interesting event of the Summer was the appearance last night and to-night at the Grand of Jacob Adler, supported by a strong company of Yiddish actors. Notwithstanding the midsummer heat two good sized audiences were in attendance.

Acting probably on the early worm theory, two theatres opened their doors for the new season yesterday afternoon, and are booked solid from now until next May. Fairly good sized and appreciative audiences were at Heuck's to see The Curse of Drink, in spite of the weather. The opening card at the People's is Harry Williams' Burlesquers, who inaugurated the season there yesterday.

The Kilties are in their last week at the Zoo.

The opera company at Chester Park has put on The Geisha for this week with Dorothy Morton as O Mimosa San, the other parts being allotted to other prominent members of the company, Miss Morton being specially engaged. When Reuben Comes to Town will follow.

H. A. SUTTON.

BALTIMORE.

Holliday Street Theatre Opened—Ford's to Begin Season with Louis James.

(*Special to The Mirror.*)

BALTIMORE, Aug. 7.

The Holliday Street Theatre opened this afternoon with The Convict's Daughter, one of last season's melodramatic successes, the popularity of which has not waned. It has a wealth of scenery and the dialogue is bright and full of comedy. Next week, The Lighthouse by the Sea.

Blaney's Theatre will open for the regular season Aug. 14, when Bob Fitzsimmons will be seen in the melodrama, A Fight for Love. Blaney's has undergone a thorough renovating and shows many improvements.

Ford's Grand Opera House will open its portals on Sept. 4, with Louis James in Virginius.

HAROLD RUTLEDGE.

ST. LOUIS.

Finishing Touches to Renovated Houses—MacDowell to Open the Odeon—Notes.

(*Special to The Mirror.*)

ST. LOUIS, Aug. 7.

With the approach of the dog days the Summer season in St. Louis declines somewhat because Sirius introduces the serious season of the downtown houses. The Columbia, Havlin's, and the Imperial are putting forth efforts to swing into line as early as usual, and from New York comes the more definite information that the Garrick will begin its second local season on Labor Day, Sept. 4.

At the gardens it is really a pity to see the much better work of all the companies nearing an end, and this is especially true of those that have played stock. In a few weeks, after having established a sort of *esprit du corps*, they will be sent to the four cardinal points, and all their work of mutual adjustment and contribution to St. Louis' Summer demands will vanish into thin air, so to speak. All except Melbourne MacDowell, who, it is believed, can look forward to his supplemental season at the Odeon, beginning on Sept. 3, with considerable confidence. Charles F. Elliott hopes to hear from the Shuberts for the season after the Odeon, but his mail just now is heavy with offers for time, all of which proves that MacDowell is again on deck, even with as much prosperity as in the days of the Duxbury Yacht Club. He finished The Resurrection on Saturday night to the biggest week's business of the season, actually and comparatively. Elliott himself, the very soul of optimism, can't make out how he and his star managed to strike this winning streak, which has come all the swifter since the two engaged Richard Spamer in an advisory capacity; largely, as Elliott says, because Spamer was never on a "dead one" in his life. The romantic panics and the heavy tragedians and the problem players has been so strong here this Summer that the song-birds have twittered to more empty benches than usual. Their business has been overdone, and drama, even of the robust kind, finds readier takers.

Though only a side-show, the Igorrotes were quite the thing at Forest Park Highlands last week. Emily Sylvester Howard, with unfailing finesse, managed to embroil the Woman's Humane Society in such a way that the canine diet of the naked men of the Southern Seas became a matter of newspaper discussion, and that, I trow, did no harm to business. Now we have Madame Colgrove and her trained horse and dog, Leah Russell, the juggling Mathieus; Andrew Breen, F. L. Rogers and enough smaller acts to fill out eighty minutes very nicely. Further on I shall retail a sad story about the Highlands and the Heights.

Gracia Quive Van Studdiford found her sojourn at the Tyrolean Alps quite profitable last week. Madame Van Studdiford must besides be credited with bringing an entirely different class of people to the Alps, which in itself is a noteworthy achievement. With more singers of Madame's rank and station the Alps would have fared better. But the expenses of the place are prohibitive, and now that James J. Hannerty has for health reasons had to let go, Manager Billy Hughes, of the brewery interests, assisted by R. P. Strine, will manage to pull through. This week the many South Side friends of Violet Geiser have rented for her the Oberammergau Theatre, an Alps concession, and she is to appear therein in a dainty comedietta, Their First Quarrel. Umbrage at the silence with which this departure at the Alps was taken is evident in many of the newspaper offices, where no notice of the show is visible in the columns usually devoted to such exploitation.

The Okabe Japs have had things their own way at Mannion's. Miss Jennie St. George-Fuller's vocal work with harp accompaniment is the big feature now, says the *Carondelet News*; and, to continue: "Miss Fuller is one of the Smith and Fuller team. Mr. Smith offers good work on tin cans and xylophones." Freeze Brothers handle tambourines, Kittie Stevens kicks the sand, and Jessie Bently balances things on her feet. Jones and Walton, comedy team, complete the venture.

Eclipse Park has the sinister Vendetta; or, Fabio Romani. Arthur Stanley, who in his time is determined to play many parts, appears as Mons. le Comte Fabio and also as Mons. le Comte Chenoork Olwia. In the cast are J. Franz, C. Frasier, George Francis, Ed Foley, C. O. Porter, Nellie Loretta, and several other perspiring histrions. At that the people of the South Side swear by the Eclipse Theatre and attend it faithfully.

Blanche Bates' new play may be originally produced in St. Louis in October. David Belasco is in negotiation with the Messrs. Shubert to that end. Sam P. Gerson, of the Chicago Garrick, who brought a veritable budget of news on the occasion of his recent visit, said he expected to see Miss Bates play the Garrick this season. Lew Parker, the veteran manager of the old Grand Opera House days here, is slated for manager of the Garrick, and Richard Spamer expects to win a new pair of spurs as the Shuberts' special representative in St. Louis. According to Mr. Gerson the Shuberts will have seventeen productions next season in addition to the Belasco and Fiske productions. Thirty theatres are represented in the Shubert-Belasco-Fiske combination. As already reported, Melbourne MacDowell may be booked by the Shuberts also. For the Garrick opening on Sept. 4 either The Filibuster or De Wolf Hopper's new one, Happyland, are said to be in contemplation.

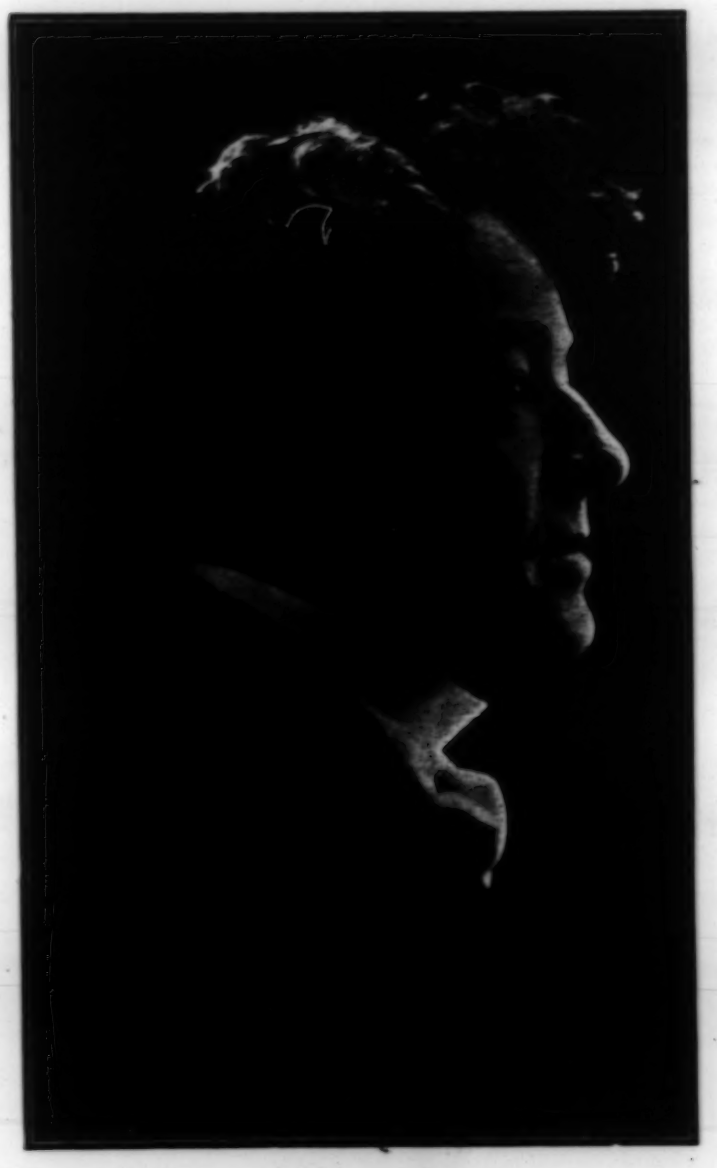
Havlin's opening date is Aug. 13 with a Sunday matinee. How Hearts Are Broken, the first of the "How" plays, is the bill.

Just to keep the August moon at proper redness, Ethel Fuller announces Du Barry and Tess. Eclipse Park may repeat Sherlock Holmes and Tracey the Outlaw, and there's no telling what Mannion's may do in justification. At Hasha-gen's they have a mixed swimming pool for a change.

At the Crawford Theatre, beginning next Thursday, Jacob P. Adler will appear, assisted by Sarah Adler, Francis Adler, Madam Lovitz (prima donna), Messrs. Levinson and Kenstin and his entire company of the Grand Street Theatre, New York. Thursday evening, Aug. 10, The Wild Man, in four acts, by Jacob Gorden; Friday evening, Aug. 11, The Broken Hearts, in four acts, by S. Libin; Saturday matinee, Aug. 12, The Jewish King Lear, in five acts, by Jacob Gorden; Saturday evening, Aug. 12, After the Ball, in four acts, by S. Libin.

On Aug. 20 Manager D. E. Russell of the Imperial opens his hospitable house, still standing and in new paint at Tenth and Pine, with A Slave of the Mill. Russell, who works thirteen months in the year, believes this is a lucky opening title.

J. A. NORTON.



ALFRED WOODS.

offering, A Captain of Navarre, in which MacDowell made a big hit seasons ago, and which suits him better than most of the things he has given here, went on Sunday afternoon to the biggest matinee yet. The "big un" made a fine showing at Rene de Pardillian. Helene Lackaye, whose voice completely left her early last week, necessitating a cessation from work, came into the cast again as Gabrielle d'Alnaye, better suited than ever and quite Thespianly pulchritudinous. A Doll's House follows, as no season in St. Louis is quite complete without a little Norwegian salt sprinkled over a problem play of some dimensions. After that it may go to Monte Cristo or Lend Me Five Shillings, so versatile doth prosperity reveal us to ourselves. Scene painters are completing a new investiture of Antony and Cleopatra, which is to be the opening at the Odeon. The Germans, after that, are to have the house Wednesday and Sunday nights. There are to be twelve musical attractions throughout the Winter and Spring months, and the interstitial attractions still repose in the capacious bosom of the house's newest impresario, Herr Rosenfeter.

Ethel Fuller has put a new face on the attractions at West End Heights. Many regard her as by far the most interesting stage personality that has come to us this Summer. After resting up, an indulgence to which her strenuous nights at the Suburban amply entitled her, she went on to-night in Sapho, a version made to accord with the little stage and the capacity of the company. Manager Washburn put the entire stage management into Miss Fuller's charge and the result is a very creditable performance. She certainly reveals herself as an intelligent, painstaking, and self-sacrificing actress of merit and capacity far beyond present opportunities.

At the Delmar The Lady Slavey is the bill. The old New York Casino success looks a trifle different, but the framework is sufficient to hang on the jokes of Weinburg, which "a less sturdier structure" would bear with equal facility. Somehow the vogue of the stock com-

ALICE WILSON.



Above is a likeness of Alice Wilson, a young English actress who has been on the stage in this country for four seasons. In Otis Skinner's presentation of Lazarre Miss Wilson was successful in the important part of the Princess Marie Therese. In Vaughan Glaser's stock company in Cleveland she played among other prominent characters Mrs. Seabrook in Captain Swift and Phyllis Lee in The Charity Ball. Last season Miss Wilson was conspicuous in support of Charles Hawtrey in A Message from Mars, and was re-engaged for this season, but in consequence of the sudden canceling of the tour she has not concluded another engagement. In the special performance of The Splendid Life given by Mr. Hawtrey at the Criterion Theatre, New York, she won praise in a leading part.

A CHAT WITH ALFRED WOODS.

"Yes, this is my first visit to America, and I must say that so far I am more than charmed with your country. I had often pictured it in my mind's eye, but even in my wildest flights of imagination I never dreamed that the United States was as big and splendid as it is in reality."

As he spoke, Alfred Woods, actor and manager from the Antipodes, removed a becoming broad-brimmed felt hat disclosing a mass of curly brown hair that must have helped considerably in promoting his popularity with the gentler sex in the land where the boomerangs come from. Mr. Woods is handsome, breezy in manner, and has an easy flow of conversation that made the usual trying task of interviewing a decided pleasure.

In answer to a question concerning himself, Mr. Woods said with a laugh: "Well, to begin at the beginning, I started in the profession almost twenty years ago as prompter for Charles Warner, who was touring in Australia in an extensive repertoire. During the six months that I held the prompt books I became thoroughly familiar with all of his plays. The company, after finishing the Australian tour, started for New Zealand. On the steamer Mr. Warner had a disagreement with his stage-manager, who took the very next boat home. Warner asked me if I would undertake the task of staging the plays, and being young and full of self-confidence, I said 'Certainly.' I managed the work so well that the star was relieved of all responsibility and did not have to come to the theatre even for rehearsals. Upon my return to Australia I took up acting and associated myself with some of the leading companies. I originated in Australia the characters of Pete, in The Manxman; Dan Myires, in The Deemster; John Storm, in The Christian; Don John, in In the Palace of the King, and many other roles that I will not tire you by mentioning. I also originated the part of Dennis Mallory in The Garden of Lies, in which I hope to be seen here. Maud Williamson, who has been associated with me for several seasons, and who is accompanying me on my visit to America, was the original Princess Eleanor in this play."

"You have been a star for some time, have you not?" asked THE MIRROR representative.

"For the past seven years I have toured Australia and New Zealand at the head of my own company," said Mr. Woods, and the statement seemed to bring back very pleasant memories as he dwelt on the loyalty of the people of that far off land. "Yes, sir, for seven years I have tried to give the public of my country as good a return for their patronage as my talents would allow. My efforts have been ably seconded by Miss Williamson, who, before she came to Australia, had played with the Kendals, the Bancrofts, George Alexander, Forbes Robertson and many other well-known players. In Australia she played leading parts with Charles Warner and also with Charles Cartwright, that splendid actor and fine gentleman who is now a member of Mrs. Fiske's company, and whom I was delighted to see doing such good work in Leah Kleschna, which I had the pleasure of seeing in San Francisco just before I came East. By the way, Miss Williamson and I played a special stock star engagement in San Francisco for four weeks which was remarkably pleasant, I assure you."

"What are your plans during your stay here?" asked the interviewer.

"Well, I am negotiating just now with three of your leading managers, and have practically closed with one of them. I hope to remain for some time, and I have several new plays, most of them written by Miss Williamson, that have never been done here, but all of which have been successes in Australia. One of them, Barabbas, a dramatisation of Marie Corelli's novel, we played for eight weeks in Melbourne and afterward presented for three years on tour. It is a big, spectacular production and admits of unlimited display in the matter of costumes and scenery. The King's Mistress, a romantic drama, and The Garden of Lies, which, by the way, we produced in Australia a full year before Alexander did it in London, should interest your theatregoers.

In the course of the conversation Mr. Woods referred frequently to the enthusiastic welcome that is awaiting clever American players in Australia. "The people over there," he said, "are hungry for good plays and clever artists; they've had the very best the theatrical market affords, mind you, and they are very discriminating. When they take to an actor, it is shown in no half-hearted way. The actor who succeeds in pleasing them is welcomed into their homes, invited to their leading clubs and entertained in so many ways that he feels glad that he has taken the long journey, if only for the joy of becoming acquainted with the warmest-hearted and most hospitable people in the world."

It was stated yesterday that the Shuberts have made arrangements for Mr. Woods and Maude Williamson to appear in a new play.

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

CHICAGO OFFICE:
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510 Grand Opera House Building.

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EDITOR.

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Telephone number, 631, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Dorman's Tourists' Agency, 26 Regent St., S. W.; Anglo American Exchange, 3 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafarelle, 63 Lime St. In Sidney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Ince, Rissik St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - - - AUGUST 12, 1905.

Largest Dramatic Circulation in the World.

THE "MIRROR" ROSTER.

The first installment of the roster of theatrical companies for the season of 1905-1906 is in preparation, and will soon be published. Blanks may be had at the office of THE MIRROR, *and will be forwarded upon request.*

AN OLD DISCUSSION.

WITH the dissolution of the Elizabethan Stage Society of London, WILLIAM POEL, who was responsible for its being, has published an explanation of its purposes with an account of its achievements. This naturally discusses the question as to which is the more proper and artistic: the dressing of SHAKESPEARE and other classic dramatic authors in the garb of the modern stage, or the representation of such plays with the simplicity that is supposed to have marked their early production.

The representations by the Elizabethan Stage Society and by other bodies of enthusiasts instinct with the idea that scenery and its varied accessories and pictorial aids are not essentially a part of the great drama of the Elizabethan period have caused discussion wherever the stage has dignity and variety. Yet this discussion is by no means new, for it has been projected from time to time ever since art and invention have clothed plays with a view to assisting illusion, such is the nature of man to dispute on opposing premises.

Mr. POEL cites BEN JONSON'S rebuke to INIGO JONES, "who valued his own inventions more than those of the poet," as an indication—a "clear" indication, Mr. POEL puts it—that Elizabethan audiences "neither expected nor wanted scenic embellishments in a playhouse." Mr. POEL claims that "the theatre in those days was essentially a declamatory platform, in which the art of the dramatist consisted in the telling of an interesting story, full of varied incidents, together with bold characterization, and in satisfying the playgoers' imagination with poetic descriptions of the characters' environment. Undoubtedly," he adds, "one of the stimulating conditions of playgoing in those days was the opportunity afforded to criticize the dramatist's skill in bringing vividly before the mind's eye by means of narration, not only a scene, but also a fight, a knock at the door, or an attitude." As to one phase of the discussion, Mr. POEL says:

Scholars may insist that SHAKESPEARE can be better appreciated in the study than on the stage, but they forget, what every Elizabethan dramatist acknowledged, that action and elocution are coequal parts with dialogue in the making of drama, and that a play-book in the hands of the ordinary reader is as lifeless as a skeleton, rarely appreciated and more rarely understood until first seen acted. On the other hand, it must be admitted that many of SHAKESPEARE'S plays can be made attractive on the modern stage, and that popular judgment asserts that SHAKESPEARE is most honored when his plays are given in the biggest theatres with the greatest number of accessories. But a closer acquaintance with the conditions under which SHAKESPEARE wrote must convince the intelligent playgoer that to honor his genius is not to rearrange his plays, in order to suit modern conditions of stage representation, but to bring our own minds within reach of those influences from which the Elizabethan playgoer undoubtedly obtained the greatest enjoyment.

A Shakespearean play in the hands of an ordinary reader may be lifeless, but if action improves it to the ordinary mind, a dressing of it and a picturing of it in accordance with the methods of the modern stage must add to its effectiveness with that mind.

The Elizabethan enthusiasts are too prone to be carried away with a single idea and to ignore its relatives. In some performances of SHAKESPEARE seen in this country at the hands of a management following the ideas of the Elizabethan Stage Society, on what may be termed a barren stage, the characters were introduced in costumes in the style of the place and time of the play, as nearly as that mode can be determined by modern scholars, assisted by modern makers of costume. Yet here was an inconsistency: if the plays in the Elizabethan time were represented without any aid by stage dressing to illusion, and if in that time the plays were represented without scenery and properties, they undoubtedly showed the characters in the ordinary English dress of the time of their production, without regard for the time and place of the play.

It is difficult to believe, in the light of the work of INIGO JONES—a number of the examples of his scene painting and accessories have in recent years been reproduced in THE MIRROR, in the interesting and instructive articles written for this journal by W. J. LAWRENCE—that the dramatic stage in the Elizabethan period was as barren of scenery, etc., as it has been claimed to have been. The representation of plays at court and at the seats of the nobility, whose favored "servants" authors as well as players were, undoubtedly was far different from their playing at inn yards and in other places where the stage was but a platform and elaboration impossible. The plays of SHAKESPEARE, BEN JONSON, and other contemporaries were often performed at court, where masques and kindred entertainments were most elaborately pictured and dressed, in accordance with the artistic ideas of that time; and it is incredible to believe that at such functions the great dramas were enacted without something akin to the aids to imagination that in these days, in the absence or infrequency of acting of the better kind, assist so notably in making them enjoyable.

WOMAN'S INTEREST.

WOMAN'S interest in the theatre, while commonly recognized, is not always understood. Women are the most loyal of theatregoers, and usually they largely outnumber men at the play; but there seems to be an idea that they attend the theatre more from a superficial and frivolous interest than from any serious motive.

This notion undoubtedly is erroneous. While a certain class of women whose shallowness, vanity, and lack of seriousness has been responsible for the impressions that relate to "the matinee girl" and "the matinee idol" are more or less in evidence, it is safe to say that a majority of women who frequent the theatre are inspired by a solid love for the drama and capable of a higher degree of appreciation of the better plays and the better acting than a like number of men among those who frequent the theatre.

Evidence tending to show these facts may be gathered in the natural order of things by any one that studies the subject. The general demeanor of women at the play, as well as the intelligence with which they discuss it among themselves and in social gatherings on occasion, will show that they regard the theatre highly as an important element in life, as well as for the emotional pleasures that the better plays, well represented, afford.

Something bearing on this matter is seen, for instance, in the programme of the College Woman's Club, of Rochester, for the ensuing year, just made public. This club, as its name implies, is made up of women in that city who are graduates from colleges, and who carry intellectual pleasures into their daily life. It is evident that the theatre is one of their more earnest studies, for at most of their meetings during next Winter they purpose to read, criticise, and even act in plays. The person of the club in charge of each play considered will present it with the help of readers, either in whole or in part, and will give a study or interpretation of it, as the subject demands. During two meetings in October this club will have INSEN'S A Doll's House and The Pillars of Society for subjects; for two weeks in November, SUDERMANN'S Magda and INSEN'S life and works will be considered; and at other meetings, in their turn, the club will consider plays by HAUPTMANN, MAETERLINCK, ROSTAND, BERNARD SHAW, and STEPHEN PHILLIPS, as well as dramas by other English and American dramatists. At an evening meeting of the club in April a modern play will be fully given in costume.

If there is one thing that this shows beyond its proof of the serious interest of intelligent women in the theatre, it is the futility of attempting to represent any play of moment before the average audience in one of the better theatres in any but the very best possible manner. The greater futility—enforced also by the experiences of recent seasons—of putting forward in first-class theatres worthless plays and mediocre companies is also apparent in the light of the studious attention that women are giving to the stage, from which they hope and expect to derive intellectual stimulation as well as mere amusement.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

C. A., New York: 1. See Vaudeville Performers' Dates in THE MIRROR. 2. THE MIRROR does not know the plans of the person mentioned in your letter. If you write her care of this office the letter will be forwarded.

M. F. K., New Orleans: There have been a number of translations of Corneille's Le Cid, and several plays in English written about the same character. In 1662 a free translation, in two parts, by Joseph Rutter, was acted at the Cockpit, and was pronounced by Pepys to have been a "dull thing." An anonymous translation appeared in 1691. John Ozell's translation, called The Cid; or, The Heroick Daughter, was printed in 1714, and another anonymous translation appeared in 1802. Ross Neil's play, The Cid, was published in 1874, and a play called The Cid; or, Love and Duty, by J. A. Addison and J. H. Howe, was produced at King's Cross, London, March 25, 1876.

LILLIAN K., South Bend: 1. Edna May first appeared in The Belle of New York in London at the Shaftesbury Theatre April 12, 1898. 2. She played Edna Brancombe in Three Little Maids. 3. Among Mrs. Patrick Campbell's successes are Paula in The Second Mrs. Tanqueray, Mrs. Ebbsmith in The Notorious Mrs. Ebbsmith, Helen in The Hunchback, Astrea in The Trumpet Call, Eliza Cromwell in The White Rose, Kate in Johna-Dreams, Beata in The Joy of Living, Melisande in Pelleas and Melisande, the Sorceress in The Sorceress, Dulcie in The Masqueraders, Tessa Purvis in The Lights of Home, Magda in Magda, Mrs. Sang in Beyond Human Power.

JANET, New York city: (1) Among the parts played by Paul McAllister may be mentioned the Prince of Morocco, in The Merchant of Venice; Ephra, in Mag Merrilies; Curio, in Twelfth Night; Old Will, in The Country Girl; Sir William Hake, in A Runaway Girl; Rev. Bennet Allen, in Richard Carvel; Varlin, in the Girl from Maxim's; Beetly, in The Great Ruby, and Canonville, in Madame Sans Gene. (2) Sidney Ayres has played, among other parts, Rudolp, in The Prisoner of Zenda; Mephisto, in Faust; Don Caesar, in Don Caesar de Bazan; Gavin Dishart, in The Little Minister; Mr. Dent, in The Adventures of Lady Ursula; Lord Constantin, in Phroso; Jean Laffite, in A Ward of France; Tom Driscoll, in Pudd'nhead Wilson; Jack Grey, in We Uns of Tennessee, and Captain Thorn, in Secret Service.

H. H. T.: 1. The management of the Irving Place Theatre can probably give you information about The Mountain Climber. 2. The cast of The Devil's Disciple as produced in New York was: Anthony Anderson, Ben Johnson; Judith Anderson, Beatrice Cameron; Mrs. Annie Dudgeon, Minna Monk; Richard Dudgeon, Richard Mansfield; Christopher Dudgeon, A. G. Andrews; Uncle William Dudgeon, W. H. Griffith; Uncle Titus Dudgeon, Mr. Lefevre; Essie, Miss Briscoe; Lawyer Hawkins, Mr. Hunter; General Burgoyne, Arthur Forest; Major Swindon, Joseph Weaver; Rev. Mr. Brudenell, William Courtenay; a Sergeant, F. Kingdon. 3. The cast of Arms and the Man was: Major Paul Petkoff, H. M. Pitt; Nicola, Walden Ramsey; Major Sergius Saranoff, Henry Jewett; Captain Bluntschli, Richard Mansfield; Catherine Petkoff, Mrs. McKee Rankin; Louka, Amy Busby; Raina, Beatrice Cameron.

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BIRTH OF MINSTRELSY. By W. D. Hall.

CHAMPION OF THE PEOPLE; drama in five acts. By Henry Vrank.

CHERRY VALLEY; pastoral comedy-drama in four acts. By John Crittenden Webb.

THE CHRISTMAS GIFT; drama in one act. By Frederic Irwin Allen.

CY'S GAL; drama in one act. By Edwin Ward Bliss.

DIMPLES; OR, MY TWIN WIFE; duologue. By Lawrence Sievert.

DUKE OF TULA. By A. F. Van Deventer.

ENGAGED; comedy in one act. By Thomas B. Donaldson.

HALL ROOM BOYS; musical comedy in three acts. By Joseph Totten.

HER HEART'S DESIRE; farce in one act. By William J. Bonniger. Copyrighted by Hans Lerbel.

HONORA. By Frederick R. Selger.

JOY OF LIVING; one-act sketch. By Joseph King.

LADY OR THE COLONEL. By Thomas B. Donaldson.

LADY RAFFLES. By Richard Duffy.

LEGEND OF THE CATHEDRAL. By Pierce Kingsley.

MARKHAM MEADE, A CAPTAIN OF '76. By Harry Gustavus Portent.

MIXED AFFAIR; OR, THE PIPE FIXER. By George Dupree.

THE MUSICAL BAR. By Samuel Jarvis O'Brien.

MUTINY OF MARGERY. By Thomas B. Donaldson.

NANCY OF CLOVERDALE; drama in four acts. By Morris Rosa.

NAPOLEON THE GREAT; in five periods, dealing with the main incidents in the life of Napoleon Bonaparte, from his return from Egypt to Waterloo. By Channing Pollock. Copyright by Thomas E. Shea.

OTHER MRS. MANAREY; farce-comedy in two acts. By Paxton Hibben.

RED CROSS GIRL. By Thomas B. Donaldson.

THE STRAY LEAF; farce in three acts. By Maxwell B. Long.

TRIXIE IN SEARCH OF A TITLE. Written by Talbot Little, lyrics by Edward Gardar and Edward Montagu, music by Edward Montagu. Copyright by Francis, Day and Hunter.

PERSONAL

ROBSON.—Eleanor Robson was among the passengers on the *Kaiser Wilhelm der Grosse*, which arrived last Wednesday. Rehearsals for Merely Mary Ann will begin at once, and the company will open in Minneapolis on Aug. 28. New plays have been written for Miss Robson by Clyde Fitch and Bernard Shaw, but it has not yet been decided which will be used when Miss Robson appears at the Bijou in January.



COOK.—Mrs. Madge Carr Cook arrived on the *Kaiser Wilhelm der Grosse* last Wednesday, and went at once to Asbury Park, where Mrs. Wiggs of the Cabbage Patch opened Thursday night.

ADE.—George Ade was the guest at a luncheon given by the members of the Press Club of Chicago last week. The event was in honor of the first presentation in Chicago of Mr. Ade's successful play, The College Widow. The playwright was for a number of years a member of the organization and a number of his old friends responded to toasts.

IRWIN.—May Irwin has returned from her Summer home in the Thousand Islands to begin rehearsals of Mrs. Black is Back for a transcontinental tour.

DANIELS.—Frank Daniels returned to New York on the *Oceanic* last Wednesday, and will take a short tour in his automobile before reopening with Sergeant Brue at the Knickerbocker on Aug. 14.

DUSE.—Eleanor Duse has canceled her engagement to play in America this season under the direction of Liebler and Company. When arrangements were made for her to come to America it was expected that she would be able to cancel her foreign engagements, but her manager has cabled that it has been impossible to change the original plans.

MCINTYRE.—Frank J. McIntyre is spending his Summer vacation at Ann Arbor, Mich. He will return to the city Aug. 11 to begin rehearsals with Robert Edeson in Strongheart. Mr. McIntyre was a member of the Manhattan company last season.

WILLARD.—E. S. Willard has presented to the Church of All Saints, Banstead, England—where he spends his vacation—a copy of the prayer book of King Edward VII, published in the first year of his reign, and of great value from the collector's viewpoint.

EDWARDES.—Paula Edwardes is on her way to New York after a Summer spent in Algiers. She will begin rehearsals of her new musical comedy early in September, and is scheduled to open her season in October.

NIELSEN.—Alice Nielsen has concluded her engagement with the Henry Russell Grand Opera company at the Waldorf Theatre, London, and will rest in Paris before returning to America.

GILLETTE.—William Gillette entertained John Drew and Charles Frohman on his house boat, *Aunt Polly*, last week. Mr. Gillette and his company will sail for London Aug. 18 on the *Cedric*, to open with his new play, Clarice, at the Shakespeare Theatre, Liverpool, Sept. 4.

HILTON.—Mr. and Mrs. Henry Hilton are quietly living at their beautiful home near High Bridge. Mrs. Hilton will be remembered by many professionals as Sylvia Gerrish.

PRESTON.—Mrs. Isabella Preston, an old actress, is lying seriously ill at her residence in West Thirty-seventh Street, New York.

DAVIS.—Fay Davis returned Saturday on the *Lucania* to begin rehearsals for Man and Superman. Later in the season she will appear in All-of-a-Sudden Peggy.

LOFTUS.—Cecelia Loftus is spending the month of August giving drawing room entertainments at Bar Harbor, Narragansett Pier and Newport. She is assisted by Beatrice Hereford and a young pianist whom she brought with her from London.

TEMPEST.—Marie Tempest has been appearing as soloist in Landon Ronald's orchestral concerts in England this Summer, and has been meeting with favor.

HARRIS.—Wadsworth Harris, who has been spending the Summer at St. Andrews, N. B., will arrive in New York this week to begin rehearsals with the Henry W. Savage company, which will open at the Garden Theatre on Sept. 4.

CURRENT AMUSEMENTS.

Week ending August 12.

AERIAL GARDENS—Lifting the Lid—18th week—85 to 90 times.
ACADEMY OF MUSIC—Opening Aug. 10—'Way Down East.
EDEN MUSEE—Figures in Wax and Vaudeville.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—12th week—97 to 102 times.
KEITH'S UNION SQUARE—Continuous Vaudeville.
LYRIC—Julienne De Angelo in Fantana—29th week—237 to 244 times.
NEW STAR—Opened Aug. 5—Lost in a Big City.
NEW YORK—George M. Cohan in Little Johnny Jones—3d week—6 to 14 times.
NEW YORK ROOF—When We Are Forty-one—9th week—49 to 54 times.
PARADISE ROOF—Evenings. Vaudeville.
PASTOR'S—Vaudeville.
PROCTOR'S FIFTH AVENUE—The Medley.
PROCTOR'S FIFTY-EIGHTH STREET—An Innocent Sinner.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Romance of a Poor Young Man.
THALIA—Queen of the Highlanders.
THIRD AVENUE—The White Caps.
VICTORIA—Matinees, Vaudeville.

THE USHER



There is an attempt in Montreal to open various theatres in that city on Sundays. The Catholic Church, which is very powerful in that community, will vigorously oppose this attempt, "as a matter of conscience," while not being against innocent amusements even on the stage, claiming that Sunday theatres tend to throw off restraints and thus work against general well being. There are many communities on this continent in which the Sunday theatre as an institution is growing; but the Sunday theatre is not a good thing, aside from any moral consideration, because it compels actors and performers to work all the time, whereas the traditional rest for one day in seven should be indulged by persons in every walk of life.

An interesting decision, by the way, in relation to Sunday performances was rendered last week by Justice Waubope Lynn, in the Municipal Court of New York, in an action brought by a vaudeville performer against the former lessee of a New York music hall that changed hands pending the fulfillment of the contract between the performer and the manager who retired.

Counsel for the defense in this case raised the point that a contract calling for work on Sunday was illegal. The contract of the performer included an appearance on Sunday in the course of the week's employment. In his decision the justice said:

The contract being conceded, and the evidence clearly establishing the breach of the same, there remains but the single question raised at the trial as to the legality of the contract, it being contended by the defendant that it includes services to be rendered on Sunday. The presumption is in favor of the legality of this contract. The law does not assume an intention to violate the law, nor will an agreement be adjudged to be illegal where it is capable of a construction which will uphold it and make it valid. In other words, the law will not presume that a contract was made with intent to violate the law, nor is it enough to vitiate a contract that a suspicion of probability of an unlawful intent arises from the contract itself.

According to the testimony of the plaintiff, the appearance under the contract was not in violation of the law which interdicts "dramatic performances" employing costumes, etc., as it was made in street dress, and on this theory the justice saw nothing in the defendant's contention. It is said that a Supreme Court decision runs counter to this holding, but this case is to be appealed from the decision of the Municipal Court.

♣

Sedley Brown has invented a new stage device, the purpose of which is to avoid all noise and confusion when the curtain descends at the end of an act and as a guide to the players in the matter of curtain calls.

In the past there has always been more or less uncertainty on the part of the actors when the curtain went down as to whether they should leave the stage or take their places for the "picture" in response to the applause at the end of the act. It has always been the custom for the company to remain on the stage until the stage-manager gave the order to "clear," and the carpenter and property man take the word "strike" from the stage-manager to begin to strike and set.

The Sedley system has taken the place of this old-time method, and since it has been installed at the Gem Theatre, Peak's Island, Maine, this Summer, it has worked with perfect success, it is said. It consists of two small green lights placed just inside of the proscenium arch, about eight feet from the stage and in full view of the actors from any part of the stage. These lights are controlled from the first entrance by the stage-manager, who stands by the electric board when the curtain comes down and decides whether or not the applause justifies the raising of the curtain again on the climax.

The actors take their positions as they have been rehearsed to do, with their eyes on the spot where the light is located. When the stage-manager decides that the curtain calls are ended he turns on the light and that is the signal that the stage is then in the hands of the scene shifters. The members of the company at Peak's Island and the stage carpenters have notified Mr. Brown that they think the "system" is the most satisfactory arrangement they ever worked under.

♣

Madame Julia Bartet, the eminent *sociétaire* of the Comedie-Française, who, upon the proposal of the Minister of Public Instruction, has been appointed a Chevalier of the Legion of Honor, as already noted in THE MIRROR, has had an interesting career.

Madame Bartet, who was born in Paris Oct. 28, 1854, was graduated from the Conservatoire in 1873, winning the second prize for comedy. She made her debut the same year at the Vaudeville in *L'Arlesienne*. At that theatre she originated several important roles, making, in 1877, a pronounced success as the Countess Zicka in Dora (Diplomacy). Madame Bartet first appeared at the Théâtre Française on Feb. 16, 1880, in Daniel Rochat, and in December of the same year she was admitted as a *sociétaire*. Since that time she has continued uninterruptedly as a leading member of the Comédie-Française. One of her early triumphs and probably the most notable of her career was achieved in Dumas' Francillon. More recently she has acted in Le Dedale, Leo Tenailles, L'Enigme, Notre Jeunesse and Le Duel.

Fearing to create a precedent, there was some hesitation at first about bestowing the cross of the Legion of Honor upon Madame Bartet. But she is the *doyenne* of the Comédie-Française, she has shown an unwavering fidelity to the House of Molière, her talent is universally recognized, and these facts rendered her case exceptional.

Adeline Patti was decorated last year, but Madame Bartet is the first woman to be decorated solely because of her note as an actress. Twelve years ago the cross was given to Madame Marie Laurent, but that was as a recognition of her services as the founder of the Artists' Orphanage.

♣

It is not necessary to assure regular readers of THE MIRROR that it has always been the object of this journal to keep its columns free from matters that would give offense to anybody; nor it is necessary to say that no person is intentionally injured by it.

In the department of "The Matinee Girl" last week was published a series of anecdotes of alleged happenings in which clever men turned aside or confounded unexpected or impertinent questions. Among them was an alleged story about Paul Armstrong that never should have been published, but which passed the editor who scanned the "copy" hurriedly, and who, unfortunately, did not personally know Mr. Armstrong, and, at the moment, thinking he was a bachelor and given to jest, saw no harm in the matter in its peculiar juxtaposition. Mr. Armstrong, who is a man of family and in the enjoyment of an ideal domesticity, naturally resented what he supposed was a deliberate slur. THE MIRROR here wishes to apologize for the publication, for the error of its inclusion in the department in which it appeared, and for the lapse of the editor who passed it in the circumstances noted, while declaring that there was no intention whatever to cast any reflection in the matter.

Many jests and pleasantries, printed with no intent to harm, at times on reflection show injurious suggestion not at first seen. Mr. Armstrong forcibly denies that he ever made the remark or reply attributed to him. And in this connection it may be said that an attempt to trace most pleasantries to their origin would be an interminable labor. There is nothing new in facetiæ except in form, in spite of the pretendingly fresh pages of it printed daily, and there will be nothing new in it until some of the delvers among the cryptic remains of dead peoples make additional discoveries. An editor, theoretically, must have more eyes than Argus, sounder judgment than Solomon, and greater wisdom than the latest and most complete encyclopædia, yet most editors are like other mortals, and prone to slips and errors. If perchance one infallible could be found, he might quickly leave the newspaper business for some vocation unique in human effort and reward.

AMONG THE DRAMATISTS.

Harry Forrest, who has an experience of five years with different stock companies as leading man, is the author of a new historical melodrama, entitled Markham Meade, a Captain of '76. He has been granted a copyright on the play. It deals with an historical romance contemporaneous with the War of 1776, and gives glimpses of scenes in and about Philadelphia, Valley Forge—Washington's Winter quarters—and Yorktown during the Revolution. A studious attempt is made to portray the customs, opinions as well as the difficulties entertained by the colonists at the time, and emphasizing the immediate causes and reasons for taking up arms against the mother country. The plot has a love story involving the principles of the war and a Tory father and his two daughters.

Augustus Thomas' clever comedy, The Medler, which Stuart Robson presented just prior to his death, is to be produced by the stock companies. F. F. Proctor is the first to acquire the stock rights, and he will make a revival of the piece in his Fifth Avenue Theatre. Mrs. Stuart Robson has been engaged to play her original part in the piece.

George Ade is expected in New York this week to attend rehearsals of his new comedy, The Bad Samaritan, which Henry W. Savage will produce in Washington early in the season. This play comes to the Garden Theatre, New York, Sept. 11.

Drury Underwood, of Henry W. Savage's business staff, is visiting George Ade at his country home at Brook, Ind. Mr. Underwood is an old-time friend of the playwright's, having worked with him when Mr. Ade was a reporter on the Chicago dailies. Mr. Underwood will go in advance of the Eastern College Widow company.

Alice E. Ives, who has been abroad since last Winter, will have a new play produced at a matinee at a London West End theatre in October.

In the Golden West is the name of a new play by Hal Reid. It is booked solid for a season of forty weeks in the principal cities of the East and West.

George Ade's new comedy written for Charles Frohman will be presented this season under the title of Just Out of College. The comedy will have its first presentation in the Park Theatre, Boston, Oct. 1.

W. A. Tremayne and Irving L. Hall have just completed the manuscript of The Triumph of Betty, the four-act comedy in which Adelaide Thurston is to star next season. Miss Thurston expresses herself as delighted with the play and expects great things of it. Rehearsals will begin shortly, and her season opens in York, Pa., Sept. 4.

Channing Pollock has begun work on the dramatization of Agnes and Egerton Castle's novel, "The Secret Orchard," the rights of which the Shuberts have secured from the publishers.

THE LONDON STAGE.

Many Americans in the British Metropolis—More Trust Talk—Plans for the Fall.

(*Special Correspondence of The Mirror.*)

LONDON, July 29.

Although the theatres keep on closing (Wyndham's, the Duke of York's and the Avenue now having put the shutters up), and although the only new plays we have had have been a couple of strange suburban melodrama mixtures, yet there has been a good deal to interest not only Londoners but the 150,000 American visitors estimated to be in our metropolitan midst or around about the British Isles.

For example, the papers have teemed with articles concerning natives of your great Republic (long may it wave!), as, for instance, "Can Americans Speak English?" "On American Amateur Shows," "Are Americans Grammatical?" and, forsooth, "Are Americans Mean?" The question as to Americans' English and grammar are, of course, what the sesquipedalian Dr. Johnson would call "entirely Thomas Putrefaction." The argument as to whether Americans are mean seems to have arisen on account of some of your otherwise lavish spending citizens having refused (and having written to the papers to say so) to pay the charges for programmes, coat minding, etc., in our theatres and music halls, and for chairs in the parks. One American wrote a capital letter to the *Daily Mail* to point out that as he wasn't charged for sitting down in a public place in his own country he didn't see why he should be charged in this, and, of course, everybody agreed with him.

We have also had a good deal more about Mrs. Brown Potter, including her meeting with her creditors, her being sued for £30, due as balance of payment to scene painter Walter Hann (a Nonconformist Chapel magnate of high standing) for Savoy scenery, and the sale of the fair Cora's jewels yesterday. These precious gems only realized about £1,800, and yet among them was a sort of glorious crown!

Also we have had startling newspaper placards and ditto headlines bearing the words: "An Actress Sent to Penal Servitude." The "actress" in question was a notorious criminal (a native of Chicago) and known as "the Princess of Thieves," so those journals might just as well have said "A Princess Sent," etc. Her Highness was given three years "penal" at the Old Bailey for stealing a £3,000 diamond necklace from Christie's, the ancient and aristocratic auctioneers hard by St. James' Palace, where the late Queene Anne was wont to dwell and where the British drama's lord chamberlain and licenser of plays now have their official "diggings."

Americans in London have also been much interested in a fresh set of anti-trust articles in *The Referee* and the *Daily News*, in more outbursts of rabid pro-Frohmanism in the *Evening Standard* and *St. James' Gazette*, wherein the writer, however (the busy Boyle Lawrence, to wit), has lately quoted largely from your world-renowned MIRROR. We have also had certain journals formerly of an anti-trust character suddenly becoming converted to Trust-fulness. Moreover, Manager George Edwardes has been holding forth in the *Daily Mail* on Trusts. G. E. was rather warm on the American Trust habit. Among other things he said that:

"London managers have made it their policy to present plays with all-round good casts. The American manager comes in now to bid for our best people, tries to get them away, and to establish success by purchase. In America the Trust was established by grabbing the theatres. In England American managers hope to create a monopoly by buying the artists we have made. Now, with regard to the Trust, which we are told will attempt to capture the English drama, personally, I believe that the majority of our managers will stand out against it. While they feel as they do now we are safe. There is no combination that I know of in London between managers. I have entered into none. American managers have been in the habit of taking over London productions to America, buying the rights here and producing the plays in New York. Recently I refused to sell my pieces, and have had to meet in London the competition that this awakened. The opposition makes itself felt in my case by opponents taking my artists by offering them increased salaries—in some cases double, treble or quadruple what I had been paying. The Trust will work its way to capture London by capturing the artists. I do not think they will succeed. Messrs. Klaw and Erlanger, at all events, two members of the Trust, have stated to me that they do not purpose taking any London theatre."

The said Edwardes (who was even stronger on Trusts in a long talk I had with him last night) is resolving to fight the players on the question of the bloated salaries many of them now get or ask. He has, he tells me, come to the conclusion that when any actor or actress reaches the sum of £50 per week the salary should stop there, or if the player wants more he or she should take a theatre and star therein.

Our metropolitan journals have also had groups of articles on that favorite topic of the silly season, "Theatrical Depression"; many articles in advance on the American millionaire who married the Whitechapel Ghetto girl (both of whom arrived yesterday in order to honeymoon around the said Ghetto). This (*entre nous*) is not a very nice neighborhood at the best of times, and it is anything but pleasant just now, especially in the part known as "Petticoat Lane" and the environs where the Chosen People teem.

By the way, this week there has been considerable Hebraic excitement concerning certain Yiddish dramas at that huge cheap priced house, the Standard, Shoreditch—the street wherein poor Jane Shore was supposed to have died of starvation, a street full of whelk and book stalls, and containing the old church of St. Leonard's, wherein are buried the original Hamlet (meaning in Shakespeare's, not the older play) and the original First Grave Digger, Richard Burbage and Dick Tarleton, respectively. The most popular Yiddish play this week has been one in which there was shown, realistically, the hanging of that artful scoundrel, Haman, on the very gallows which (as Old Testament students will remember) he intended for good old Mordecai.

London's East Enders have also had another quaint playgoing experience, for at a little two-penny-gallery theatre (formerly run by that irrepressible manager and boniface, George E. Belmont, as a two-shows-a-night music hall, or "Wholesome Amusement Temple"), William Shakespeare has been honored by having his Taming of the Shrew and a tragedy or two given twice per night to perspiring but more or less patient audiences.

American variety (or vaudeville) artists have been very numerous in our midst this week. Four of these were new to London—namely Patrice and Charles Hutchison, in The Girl in the Moon, and Cole and Johnson, your popular negro melodists. All these appeared at the Palace Theatre. The Moon sketch—pleasant-looking as Patrice was in a skin-tight trailing garb—did not arouse much enthusiasm on account of the dialogue being very trite and trivial and the humor thereof taking the form of mistaking the word "swain" for "swine" and so forth. Cole and Johnson, however, caught on big and proved the best engagement yet made by the Palace's young manager, Alfred Butt, who succeeded the late veteran, Charles Morton, and is more than justifying the wisdom of the directors' choice of him. Harrigan, the American tramp juggler, is also a success at the Palace, where in due course we are to see a revue by George R. Sims.

Madge Lessing and Dupree Stratton return next Monday to the Coliseum, where Mabel Love is appearing in a new sketch written by J. Hickory Wood, composed by Walter Slaughter, and entitled The Wishing Girl. Among other Americans doing well in London's variety theatres are Laura Bennett (the Yankee Girl), Anna Kenwick (very neat), and that marvelous magician, Horace Goldin. Among the ever welcome visitors from your States is good old Gerald Griffin. Speaking of Americans, Pearl Mary Teresa Craigie (otherwise "John Oliver Hobbes") is coming to lecture you fellow citizens of hers ere long.

E. S. Willard has just informed me that finding that he cannot conscientiously cancel his next American tour he has abandoned the project which I reported to you last week—namely, that he would appear at the Shaftesbury in a new play by Henry Arthur Jones. Charles Hawtrey told me last night that although he is going to act only in London for the next year or two, he will pay a short private visit to your city soon. C. H., having finished his short season with A Message from Mars at the Avenue, goes to the Criterion next Thursday to play his popular little piece, Time is Money. It is to be the frontpiece to The Lucky Miss Dean, a new light comedy by Sydney Bowkett then to be produced.

The aforesaid new suburban melodramas were entitled, respectively, The Silent Accuser and The Vengeance of Woman, and they were played, respectively, at the Crown Theatre, Peckham, and the West London in Edgware Road. The Silent Accuser, written by Bernard Espinasse and James Bell, had a leading part which reminded one of the famous twin brothers Dei Franchei, late of Corsica. Also a cinematographic snap-shotting of a murder, which snap-shotting brought back to memory the famous camera scene in The Octoroon, wherein Salem Scudder was wont to say to all and sundry, "The apparatus ca'ant lie." There was a good deal of power and a lot of *entente cordiale* in the Anglo-French melodrama, and it will doubtless serve its purpose on tour.

The Vengeance of Woman was a posthumous work by the late prolific melodrama-mixer, Fortunatus Augustine Scudamore, who some months ago was found dead in a barely furnished and littered room, wherein he lived the life of a hermit. Poor Scudamore was fond of putting horrible characters into his plays, human vultures and all that sort of thing. Moreover, his posters were often condemned for the horrors with which they reeked. In The Vengeance of Woman the great character-sensation is a shriveled-up, demoniacal semihuman vampire who feeds on the blood of human beings and leaves their gore-drained corpses all around! This perhaps is enough to tell you of this play.

Alfred Hooper Saunders, a some time retired circus clown (long known as "Little Sandy") committed suicide this week. He had been suffering from hallucinations for some few years.

The Savoy has just been taken by music publisher E. Ascherberg and Actor Wentworth Croke and will probably reopen ere long with a revival of Gilbert and Sullivan's opera, The Mikado. Ida Rene has just resigned her part in The Blue Moon, now in rehearsal at the Lyric. It now seems settled that your fine comedian, William Collier, will next play in London in On the Quiet. What the Butler Saw, a new farcical comedy by Judge Parry and Frederick Mouillot, will be produced at Wyndham's next Wednesday. Arthur Bourchier has just notified me that his next venture at the Garrick will be The Merchant of Venice, with himself as Shylock and his wife (Violet Vanbrugh) as Portia. GAWAIN.

A PASS FOR TWO.

Alfred Crowquill and Alfred Bunn had attended the funeral of a celebrated hippo-theatrical manager, and, according to the fashion of the time, had returned to the late residence of their friend to assist at the dinner which used to follow the solemn ceremony that death had rendered necessary. After the cloth had been removed the widow began speaking of the handsome resting place she had provided for her spouse, and added that when their time should come she was sure that nothing would be more in harmony with her late husband's feelings toward them than that the above-named gentlemen should occupy places in the same grave with him. "Ugh!" whispered Bunn to the other Alfred. "She means 'Pass two to the pit'; she cannot forget the sawdust."

TO AUTHORS, CRITICS AND ACTORS.

Alfred Bunn, formerly manager of the Drury Lane Theatre, London, used to tell this story: "A wealthy old gentleman, who had a great veneration for the works of the immortal bard, had erected in the centre of his library a costly cabinet for what he believed one of the first copies of Shakespeare's works ever printed. Outside this cabinet were three brass plates, with following inscription: 'To authors: Thou shalt not steal'; 'To critics: Thou shalt not bear false witness'; 'To actors: Thou shalt do no murder.'"

ENGAGEMENTS.

Charles E. Bloomer, with Kane, Shipman and Colvin to support Alberta Gallatin.

Warren Conlan, to play Charles Brandon with Roselle Knott in When Knighthood Was in Flower. Others in the cast are John A. Alexander, Ogden Stevens, Joseph Mann, Wedgewood Nowell, Egbert Durand, T. F. McCormack, Edward Dillon, W. T. Mooney, A. Stevenson, James De Grasa, Harry Milton, Ernest Shuter, and Mart W. Hanley, manager. Among the women are Ana A. Day, Maude Morton, Sadie Travers, Claire Colwell, William Hayne, and Katherine Greer.

Edward L. Barrett, by Bothner and Campbell for Dr. Watson in Sherlock Holmes.

John O. Hewitt, for Sparrow's scenic production, The Mysteries of New York, opening in Baltimore Aug. 14.

F. E. Crosman, for the past two seasons business-manager of the Grand Opera House, New York, has been engaged by Arthur C. Alston in a business capacity with Shadows on the Hearth for next season. Rad Waggoner, who has been with Mr. Alston for four seasons, will handle this company on the road and Mr. Crosman will be associated with him. Alice Clifton and Marie Clifton are recent engagements for this attraction.

THE IMPECUNIOUS AUTHOR.

A Congenial Party at William's and Some Personal Stories.

"William," said I, coming in on him suddenly one night after a couple of long hours at a roof-garden. "William, I am bored. I want to be entertained."

"Yes, sir," said William, leaning interestingly across the bar. "Will it be a gin rickey?"

"With just a dash of anisette, if you please," said I. "Anybody here?"

William carefully prepared my drink before he answered.

"Mr. Cooke is in the rear with a party of three," he said. "Mr. Kemble, Mr. Wemyss, and Mr. Garrick. It's not a formal party, sir. They just chanced to come in together."

"Are they drinking, William?"

"All but Mr. Cooke, sir."

"All but Mr. Cooke?" I asked, in surprise.

"I think he's trying to drown himself, sir. I shouldn't call it drinking," answered William, with an air of displeasure. William hated intemperance.

Just then Garrick came from the rear room and recoghized me.

"Come in," he said, cordially, "and make our party complete." Then to William: "Two bottles of Hochheimer and a large brandy sour for Mr. Cooke." And then to me: "Come on, sir, there's a vacant place at the table."

I followed Garrick, and William followed us, bringing the wine.

"'Tis he! 'Tis Tancred come himself," shouted Cooke, as we entered, Garrick, I and William, in procession. "Give us of thy wisdom, O most wise one."

"Hold thy tongue, Cooke," said Wemyss, who had gained something of a Quaker style from his long residence in Philadelphia—or affected it. "Thee are drunk, friend."

"Wiser men than I have been drunk," said Cooke.

"'Tis true," muttered Garrick. "And sober, too."

They moved about and made a place for me at the table, and I sat down.

"Sir," said Cooke, suddenly taking on a painful dignity. "Sir, your pardon. We are betting on Kemble's age. He's forgotten it. Can you decide for us?"

"When a man forgets his age," said Garrick, "'tis a sign he would have others forget it."

"Not Kemble," said Cooke. "He forgets naturally. Have you heard how he forgot his marriage once?"

"His age first," said Wemyss.

"No, the story," said Garrick, and "the story," said I.

"'Tis too far past to matter now," said Kemble, as though in his mind he had been reviewing some unpleasant memory.

"Tell it soberly, George," said Garrick.

"That I will," answered Cooke. "I've not yet begun to drink."

"The story ran in this wise," he continued, finishing his brandy sour at a draught, and filling the glass from a wine bottle. "It seems that a daughter of Lord North conceived a violent attachment for our tragic John here, and actually commenced a correspondence with him. Her father discovered the circumstance, but found remonstrance with his daughter in vain. He therefore waited upon our hero, represented his daughter's prospects in life, assured him that if he married his daughter neither he nor she would ever receive one shilling from him. But on the contrary, if he would, within one fortnight, lead another lady to the altar he would present him with £10,000 in return for his compliance with his wishes."

"'Twas only £4,000 he promised," said Kemble, when Cooke paused for a drink.

"Then £4,000 let it be," said Cooke. "John Philip required but little time to put the question to the widow of the late Brereton, who 'Look'd up to blush, and look'd down to sigh,' as the poem runs, and consented. John had to perform on his bridal night, and his bride was with a party at the house of Jack Bannister, where the wedding feast had been celebrated. At half-past ten the lady anxiously awaited the presence of her lord to grace the festive board. But, as Knight says in his Richard and Betty, eleven o'clock and no Kemble; twelve o'clock and no Kemble; when the host went to the theatre to seek him. There he learned that Kemble had gone home. Everywhere messengers were sent in search of him, and at last Jack Bannister found him at his lodgings, fast asleep, having quite forgot his wife. He dressed and accompanied the comedian to his house, but how he pacified his bride he and she only know. How was it, John?"

"'But that I am forbid to tell the secrets of my prison house,'" quoted Garrick in Kemble's ear.

"Thee need not answer, John," said Wemyss. "It's a drunkard's story."

"But that's not all," said Cooke. "'Look you now what follows!' John, having performed his engagement, now waited upon Lord North for a performance of his; but the wily minister received him with irony; asked what interest he could have in Mr. Kemble's domestic arrangements; on what grounds he expected £4,000; and told him, though he admired his acting, he did not wish him to perform a scene at his house. Is this part true, John?"

"'They jest at scars who never felt a wound!'" said Kemble.

"By god, sir," said Cooke, boisterously. "If the like of that wounded you you were scarred from head to toe ere you made your farewell."

"Thee are too free with thy mouth, George," said Wemyss, mildly. "There's a tale about Cooke that you may have heard," he continued, turning to the company. "How he made his first appearance."

"If there is a tale about me," said Cooke, "I'll tell it myself."

"Thee are more capable," answered Wemyss.

"A simple, unvarnished tale, George," said Garrick. "If, by chance, you can tell one so."

"Sir," said Cooke, rising unsteadily. "No man has yet called me a liar and gone unpunished."

"No man need call you so," retorted Garrick. "You bear your own advertisement when you talk. Sit down, drink and speak."

Cooke sat down and drank a full glass of wine. Then he began in a tragic manner, as though reciting an epic:

"My first appearance before the public was in Macbeth, where, said the critics, I displayed the stage. It was in Berwick, where I was a small lad, and the Edinburgh actors had come to our town and sent us boys play mad. One night I eluded the vigilance of the stage keeper, and secreted myself in a large barrel. I soon perceived that I had as companions two large cannon balls. In fact, I was in the thunder-barrel of the theatre. In Macbeth, as even Mr. Garrick must know, the thunder is wanted in the first scene. Hear ye now what happened: The property man approaches and seizes the barrel; he covers the end of it with cloth to prevent the thunder from being spoiled; he lifts it with Herculean strength and carries it to the side scene. Quaking with fear of discovery I remain silent. The witches enter amid flames of rosin; the thunder bell is rung; the barrel receives its impetus, and away rolls George Frederick Cooke and his ponderous companions. Silence is now no virtue, and I roar most lustily to the surprise of the thunderer, who neglects to stop the barrel. The machine rolls on; it enters the stage, and I, G. F. Cooke, burst off the top and appear before the audience, just as the witches are promising each other to meet 'when the hurly-burly's done.'"

"And to that accident" said Garrick, "you owe your life that followed."

"'Twas small encouragement for a young man to become an actor, thrust thus boldly into the light," said Kemble.

"Nay," answered Garrick. "I meant that George, having first appeared in a barrel, has ever since attempted to turn himself into one."

Cooke rose to his feet and supported himself by the table.

"Sir," he said to Garrick, glaring at him. "Sir, an' 'twere not for thy age, in thy very face I'd hurl this wine."

"Listen, Kemble," said Garrick. "He's speaking blank verse, and that's your prerogative. An' if thou didst, cartiff," he continued, turning to Cooke "'twere better spent than swallowed down thy throat. You see, I answer in blank verse, too."

Cooke subsided and drank the wine instead.

"I have heard it told," said Wemyss, "that John Philip here and his noble sister often spoke in the verse of their plays, and one line of their table-talk has come down in history. Mrs. Siddons, it is said, once shouted to the youth who was waiting on her table: 'What, boy, you dare bring me water? I asked for beer.'"

"My sister," said Kemble, "kept the dignity of her manner under all circumstances. Once, on a hot night, when playing Lady Macbeth, the manager, thinking to please her, sent a boy out for beer for the star. When the lad returned Sarah was on the stage, in the sleep walking scene, I believe, and she was pointed out to the boy. Without hesitation the young fellow marched to the centre of the stage, bearing the foaming pot of ale. There was a laugh from the audience, and then a shout. The actress motioned him away with one of her grand gestures, but the boy did not understand. By this time the house was in an uproar, but Mrs. Siddons took the mug, without losing the character of the part, and, after placing it on the table, continued the scene with so much majesty that the audience was quieted instantly."

"A good tale," said Garrick, "improved in the telling."

A snore from Cooke put an end to further conversation, and acted as a signal for the breaking up of the party. As we started out, Kemble and Wemyss on either side of Cooke, Garrick drew me back.

"If you are a friend of old Colley's," he said, "go and see him. He has employed a blonde haired stenographer to assist with his Apology, and he does not understand her."

GOOSEQUILL.

AUSTRALIAN NEWS.

Newsy Notes from New South Wales—Nance O'Neil to Visit New Zealand.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., July 11.

Edwin Geach, who is at present representing George Musgrove in the South Australian capital, reports that owing to the phenomenal success of the West and Brescian company in New Zealand the date of their Sydney opening must be postponed.

Thurston, the magician, has been engaged by Geach for an Australian tour and arrived in Sydney by the last 'Frisco mail steamer. His Sydney season will open at the Palace Theatre.

J. C. Williamson has purchased the Australian rights of the dramatization of Hall Caine's Prodigal Son, which is now added to the repertoire of the Knight-Jeffries company.

Clyde Meynell, who has recently returned to Australia from London, has, on behalf of J. C. Williamson, made arrangements for a farcical comedy company headed by J. J. Dallas and Florence Lloyd, to visit Australia. The tour will open in Melbourne on Sept. 9 next with The J. P.

Florence Lloyd, when a member of the London Gaiety company that visited Australia some years ago, producing in Town and other plays, was a firm favorite with our playgoers.

Some time back I drew attention to the Maori opera Tapu, the music of which was written by Alfred Hill, the then conductor of the Royal Comic Opera company. A Moorish Maid, which was successfully produced in New Zealand last month under the direction of Fred Graham, is from the pen of a New Zealand journalist, J. Youlin Birch, and the music by Alfred Hill, and the local press speaks most highly of the opera and its production, so that in all probability we shall shortly see it in Australia. Lilian Tree, Marion Mitchell, Sissy Stanford, and Fred Graham took prominent parts in the opera.

The Gilbert and Sullivan Repertoire company, now at the Sydney Royal, has dates booked for Brisbane, Melbourne, Adelaide, and Western Australia.

Nance O'Neil continues a big draw in Melbourne, her latest appearance being in Queen Elizabeth and The School for Scandal, and forthcoming productions of her season are Ingomar and Marie Antoinette. At the conclusion of the Australian tour a brief visit to New Zealand will be paid, and she leaves on Nov. 13 for San Francisco, where she is due to keep a Christmas engagement.

Julius Knight, now convalescent after his attack of typhoid fever, has left to join the Knight-Jeffries company in Adelaide. Another typhoid patient, Rose Musgrove, is still in hospital.

The Brough-Flemming Comedy company continues to meet with success in the sister States and is sure of a good welcome in Sydney.

A Sydney paper is responsible for the following: "James A. Consterdine, who distributes the window bills for Sydney theatres, was twelve years ago an alderman of the city of Chicago, U. S. A."

E. NEWTON DAILY.

NOTES OF OPENINGS.

The Lyceum Theatre will open August 21 with Mrs. Leffingwell's Boots, which will run for a fortnight and be followed by Nat C. Goodwin, in The Beauty and the Barge on September 6.

The Savoy, with Robert Edeson in Strongheart, will open August 28. Rehearsals begin August 14.

Raymond Hitchcock, in Easy Dawson, will begin the season in Atlantic City, August 14. The company will be taken there next Saturday, on Henry W. Savage's yacht, the *Marjorie*, and rehearsals will be continued on board.

Florence Roberts will begin her season in Ann La Mont, at Salt Lake City on Oct. 2, rehearsals having been called for Sept. 4. The cast of Ann La Mont will include Max Figman, Alexander von Mitzel, Robert McWade, H. S. Northrup, Clifford Leigh, Wilbur Hudson, Norah Lamison, Mercelta Esmonde, Lucille Yorke, Florence Robinson, and Lillian Armshy.

A Runaway Boy, with Joseph Santley, the boy star, will open the Metropolis Theatre Saturday night, Aug. 19.

The Majestic Theatre will open for the season Aug. 19 with a production of York State Folks. The cast will include James Lackaye, a brother of Wilton Lackaye, and Leilia McIntyre.

The Prodigal Son will have its premiere in Washington at the New National Theatre Aug. 28, and comes to the New Amsterdam Theatre for a run the week following. In the cast are Messrs. Edward Morgan, Aubrey Boucicault, Ben Webster, J. E. Dodson, W. H. Thompson, C. Henry Bergman, Charlotte Walker, Drina De Wolfe, Marie Walnwright, and Ida Waterman.

The Bijou, after a thorough renovation, will open Sept. 2 with The Music Master.

The date of the opening of Man and Superman at the Hudson Theatre has been changed from Sept. 4 to Sept. 5.

Maxine Elliott in Her Great Match opens at the Criterion Sept. 4.

Miss Dolly Dollars, with Lulu Glaser, opens the Knickerbocker Sept. 4.

George H. Broadhurst's musical farce, The Duke of Duluth, will be produced at the Majestic Theatre Sept. 11 with Nat M. Wills in the principal role. It will have a preliminary engagement in Chicago.

Lottie Williams will open her season in My Tom-Boy Girl at the People's Theatre, Philadelphia, on Aug. 12. The play has been rewritten and improved since last season. The production has been booked for early appearance at the American and New Star theatres, New York, and the Grand Opera House and the Folly Theatre, in Brooklyn.

Al. Harris and Mrs. Harris (Lillian Alexander Harris) returned from Europe on the *Potsdam* Aug. 1, after a three months' tour in Europe. The tour of Joseph and William Jefferson in The Rivals, of which Mr. Harris is manager, will open at Norfolk, Va., on Sept. 20.

NEW ZEALAND.

Tittell Brune's Successful Tour—Money in Moving Pictures—Notes.

(*Special Correspondence of The Mirror.*)

WELLINGTON, July 12.

Things theatrical in New Zealand at the present time are exceedingly brisk, all the companies touring the colony reporting first-class business. The Fuller Proprietary are playing to first-class business at their four houses. Ben Fuller informs me that the financial result of last week was the best they have experienced since the New Year, and that says a lot, because they have been religiously planting the shekels on their edge in the bank every week, and they deserve to because they have pluck and energy at the back of them. John Fuller, Jr., has been in Australia during the past three weeks engaging talent for the firm's New Zealand circuit. Up to to-day he has sent across eighteen performers, with more to follow.

The Wellington season of J. C. Williamson's Dramatic company, which closed July 7, was a gigantic success, both from the artistic and financial standpoints. During the season L'Aiglon, Romeo and Juliet, The Second Mrs. Tanqueray, Sunday, and Theodora were staged. Tittell Brune's best work was done in L'Aiglon, Theodora, and Sunday. Her Juliet and Paula Tanqueray were also good, but the company's performance as a whole of The Second Mrs. Tanqueray does not rank alongside that given by the Brough company several years ago.

Montgomery's Entertainers intend invading the North Island in a few days.

George Stephenson has engaged Professor Duncan and his Magic Kettle for a tour of New Zealand. I "ha'e my doots" as to the success of the venture.

"Cook's Tourists" is the appellation given to certain vaudeville performers who come from England and America with a flourish of trumpets, and turn out to be nothing more or less than "chasers." We have had some top-notch performers to visit New Zealand from the States and England, but now and again a "chaser" act comes along and takes the manager in with the result that he "goes sour" on importations for a time. The Fuller Proprietary have had a few such acts foisted on them in days gone by.

George Musgrove's Dramatic company is at present playing a return tour of New Zealand. Wellington has to be missed, owing to inability to get suitable dates.

At the present time New Zealand is being visited by two distinguished actresses—namely, Tittell Brune, who is a native of America, and Nellie Stewart, who is a native of Australia. In judging the merits of the two I must candidly say that I consider Miss Stewart the cleverer. She has that magnetic influence which makes her work stand head and shoulders above that of the rest of the company, and you can rest assured that the company supporting her is first class. Her work in any play she appears in is full of brilliance, and leaves an indelible impression on the mind of every one who sees her. Tittell Brune is talented, but there is a little something wanting that is indescribable. Of course she is quite young yet, and I prophesy that within the next half dozen years her name will be planted on the scroll of fame alongside those of other noted actresses who have gained distinction in their profession.

The Wellington Opera House is at present occupied by a genuinely novel entertainment. The combination is known as West's Pictures and the Brescians' Orchestra and Singers. The Brescians are a clever band of musicians and vocalists, and the pictures are the very best seen here.

J. C. Williamson has arranged that Nance O'Neill and her American company will play a five weeks' tour of New Zealand before returning to America. The Wellington season extends from Oct. 5 to 16.

The South Island tour of the Brescians was a great financial success. The management cleared over £4,000 after paying all expenses.

The Taylor-Carrington company commences another North Island tour this week, starting in the Wairarapa district and working north.

Andrew Mack, the American comedian, will not play a New Zealand tour. The cause is inability to get suitable dates.

The Bicknells, American whirlwind dancers, returned to Sydney July 8, after filling an engagement with P. R. Dix's Gaiety company.

West's Pictures and the Brescian Orchestra and Singers put up a bit of a record during the Timaru and Nelson seasons, giving three performances in one day in each of the towns.

Judging from the Melbourne press notices it is safe to predict that Sudermann's Fires of St. John will not be included in Nance O'Neil's repertoire for the New Zealand tour. All the Melbourne papers were caustic in their criticisms of the performance, both as regards play and players.

The McMahon Dramatic company is at present playing a season of melodrama at His Majesty's Theatre, Auckland.

W. J. Broadhurst's new play, The Marquis de Treville, which was produced for the first time on any stage by George Musgrove's Dramatic company during the recent Auckland season, is described by the local press as being about the best bit of work Broadhurst has yet done.

ANDREW SMART.

BOOKS AND MAGAZINES.

THE SUNNY SIDE OF THE STREET, by Marshall P. Wilder. New York: Funk and Wagnalls Company.

In this book Mr. Wilder offers a collection of his best anecdotes, told in his best style, and, apparently, about his best friends. The most evident feature is constant good humor, and the next is novelty. He has something pleasant to say about nearly every one of prominence, and some story that not only causes a smile, but gives an impression of the character of the person about whom he writes. To members of the theatrical profession he is indebted for many of the tales, while journalists and statesmen have been unconscious contributors of material. The book is neatly bound in blue—perhaps to counterbalance the humor of its pages—and a portrait of Mr. Wilder and a colored picture of Madison Square embellish the front cover.

The *Show*, which is published by the Shuberts, has just made its appearance for August. This latest number of the little magazine is infinitely more attractive than any of its interesting predecessors. The illustrations include a striking cover design by Jack Chamberlain, a sketch of "the matinee girl" by Francis Sagerson, and seven half-tone portraits of prominent players. Short stories and verses are contributed by Lillian Russell, Charles Hanson Towne, H. L. Mencken, Willis Steell, Hector Rosenfeld, Walter Eaton, and Elfrid Bingham.

ENGAGEMENTS.

Avis Maythie has signed with A. H. Woods to play the soubrette part with Past Life in New York company.

Maud Campbell, formerly with Busy Izzy company, has been engaged by Julian Mitchell for a principal part in Babes in Toyland.

Elsie Esmond, by Walter L. Lawrence, for Mrs. Temple's Telegram, opening in Chicago Aug. 12.

Edward Abeles, for A Four Leaf Clover, with Edna Aug.

Fritz Adams, for light comedy in York State Folks (Western).

Marie Booth Russell, Harry Leighton, Emily Dodd, and Giles Shine have been engaged by William A. Brady as principals in support of Robert B. Mantell.

Lincoln Plumer and Mrs. Plumer (Rose Emerson) have closed with Eugenie Blair company, and have joined Human Hearts (Western).

Helen Burnham, by Henry W. Savage, for Easy Dawson, which begins its season at Atlantic City, Aug. 14.

Mona Eames is with The Chaperons this season.

J. M. Walters, for the juvenile in Hearts of Gold, under the management of Phil Hunt.

Pearl M. Woolson, as heavy woman with Dot Karnell, this being Miss Woolson's second season with the company.

PROFESSIONAL DOINGS.



Above is a portrait of De Wolf Hopper some years before he first recited "Casey at the Bat."

The "Coast Defenders," of San Francisco, have admitted White Whittlesey, Edwin T. Emery, James Neill, Hershall Mayall, Howard Scott, George Osbourne, and George Lask to life membership. John Craig and George Christie were refused membership owing to their accepting Eastern offers. John Maher, Lucius Henderson, and Holbrook Blinn are on the eligible list.

Charles A. Loder has returned to his home at Arcola, Pa., after a nine weeks' engagement with Buster Brown, and will start his season's work on Aug. 14.

R. J. Maye, who for the past three seasons has played one of the principal German comedy roles in The Burgomaster, has returned to New York from Chicago.

Charles Rowan, who was enjoying his vacation with Mrs. Rowan at Conanicut, R. I., was suddenly stricken with rheumatic fever and had to be removed at once to Providence, where he is slowly recovering.

Frank C. Harris and Florence Randall were married at Dayton, O., on Aug. 2, by Rev. William A. Hale.

Victor Herbert has sent to Lulu Glaser a new waltz which he wants made an added number to the score he finished some time ago for the musical comedy, Miss Dolly Dollars. While Harry B. Smith was visiting Mr. Herbert at Saratoga last week he told the composer of a lyric he had written at random, merely because he thought it worth while. It was entitled "Paris is Paradise." Mr. Herbert liked it and wrote the waltz, and Miss Glaser will sing it in the second act of her new comedy.

Paul M. Potter and Edgar Smith have completed the book of a new musical play to be called Our Girl, which Charles Frohman expects to produce during the Winter. The music will be written by William T. Francis.

The annual entertainment of the actors' Summer colony at Siasconset, Mass., was given in the Casino there Friday night. Special trains carried many persons from Nantucket to the entertainment. Among the players who participated were Alice Fischer, Percy Haswell, and Henry Woodruff.

Helen Bertram appeared in the City Court last Thursday for examination in supplementary proceedings because John L. Nelson and Brothers, art dealers, obtained a judgment of $107.71 against her. Her ability and willingness to pay the amount in the future were shown by her testimony.

Marie Heath, who has been playing the leading part in For Mother's Sake for the past two seasons, is in New York negotiating for the coming season's engagement.

Mrs. Leslie King (Helen Trask) has recovered from an attack of appendicitis and has left Little Rock, Ark., for San Francisco, where she will be seen in stock.

Photographs of Gertrude Shipman were distributed at a matinee of The Senator's Daughter by the Poli Summer stock company at Bridgeport, Aug. 1, when more than 1,700 people attended, the record attendance for matinees at the house.

Ernest Lawford, who is to reappear in Mrs. Leffingwell's Boots, arrived in New York last Saturday.

Jack London's first play, Great Interrogation, will have its premiere at the Alcazar Theatre, San Francisco, this month. The play, in the construction of which Mr. London had the assistance of Ada Lee Bascom, tells the story of a white man and an Indian girl, and its locale is near Dawson City.

Al. S. Roth has obtained the rights to Sydney Grundy's Sowing the Wind for a revival during the coming season, with Susanne Santje as the stellar features. Miss Santje played the role of Dora last season in the all-star revival of Diplomacy. The tour of Sowing the Wind will commence late in September.

Al. H. Wilson has arrived in the city for rehearsals in his new play, The German Gypsy.

Wagenhals and Kemper have arranged with Walter Lawrence a limited engagement for Blanche Walsh at the Madison Square Theatre, commencing Monday, Aug. 21, in Clyde Fitch's play, The Woman in the Case. The principal members of the supporting company, which includes many of the original cast, are Dorothy Dorr, Eleanor Carey, Martin Alsop, Frank Sheridan, and William Wadsworth. The production will be the same as seen at the Herald Square.

Edwin August is in New York rehearsing with Why Girls Leave Home, to open at Newark, Aug. 14.

Amelia Summerville has returned to town and is busy rehearsing in The Earl and the Girl.

On Account of Certain Rumors,

this is to certify that James F. White, professionally known as

James Francis Sullivan

and Aneta Strandberg, professionally known as

Neta Reid,

were married in Hartford, Conn., April 1st, 1903, by Hugh O'Flaherty, Justice of the Peace. Witnesses:

GRACE L. GRISWOLD,
CARL H. SCHULTS

PRESS COMMENT.

Leading Journals Here and There Criticise and Discuss Trust Theatre Control.

The Commercial System.

New York Evening Post.

In reply to an interviewer in London, Charles Frohman said: "There are no resident actor-managers in New York simply because no one actor can play there for more than four months in any one year. You must understand that in America it is not London first, and the rest nowhere. There are a dozen New Yorks throughout the Union. New York alone is not big enough to support several seasons in the year by one actor-manager. And there are great cities with beautiful theatres in various States awaiting for the 'stars,' and eager to pour money into their treasuries. These centers would not submit to being put off with the touring substitutes, as is the case in England." It is probably true that "no one actor" could play in New York successfully more than four months in a year. At all events it is not likely that more than two or three of the most popular "stars" could achieve the task. But that is because, under the existing system, most of our theatrical entertainments are one man or one woman shows, and inasmuch, as, with very few exceptions, the one man or the one woman differs but little from season to season—having practically but one character to play—there is nothing curious in the fact that the public should be unable to enjoy them for more than a few weeks at a time. This is the very kernel of the whole philosophy of the star system, which is ever trying to discover the minimum of attraction by which the maximum of attendance can be secured. But there is nothing, or very little, in common between this and the actor-manager scheme which still survives in London. Mr. Tree, Mr. Alexander, Mr. Bourchier, and Mr. Cyril Maude, for instance, have something more than the charm of their own personality to offer. They are only features of their entertainments, not the center and circumference and all that lies between. Even Lester Wallack would not have grown rich and famous if he had trusted solely to his own fascinations. And he, it may be remarked, had physical charms to which none of his successors can pretend, in addition to great natural ability and superb theatrical training. Such a company as he directed could play profitably in the city all the year round, except in the dog days, when it could play somewhere else. There is no reason why stock companies should not exchange theatres, or go on tour occasionally if necessary.

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Really Too Bad.

Rochester Herald.

Poor Mr. Frohman! Really, it is too bad. Here is a man who has the American theatrical business all under his one thumb complaining because in old England, don't you know, the syndicates are so numerous and stiff-necked that they are consuming the very vitals of the business. Mr. Frohman is the largest individual syndicate in old England, don't you know. He is also a philanthropist at home and abroad on a large scale. He has got Mr. Carnegie and Mr. Rockefeller digging dirt at the quarter pole. But those English syndicates—dear, dear! They plague him to death. Why, says he, it has taken me nearly six months, says he, to place "time" that aggregates only three months.

And the worst of it is that the blarsted British managers are impervious to reasoning which seems to bring the American managers off their perch in three shakes o' a lamb's tail. Money? Why, money does not seem to understand the language which, in this country, talks so loudly, and to such syndicatical purpose. Moreover—and this is what is distressing—it is worrying Mr. Frohman. He suggests direful results. In fact, there are hints of insane asylums. "This syndicate business," says Mr. Frohman, discussing the situation while abroad, "is a nuisance. (It is.) Here I've been harassed three months all because I am a poor, harmless manager, with only one idea, and that is to book my companies. American syndicate! Oh, no; there are only two over there, but here the number seems to be legion. I've been up against them all good and hard. There are almost as many as there are towns in this country, and I can tell with great feeling how much more favorable the American syndicates are for the advancement of the manager and the dissipation of his troubles than the combinations here."

The inevitable conclusion one must reach is that the boasted American independence is a myth, because all that Mr. Frohman has had to do, apparently, is to snap his fingers and American managers fall over each other to rush into his little Trust. A harmless Trust, too. Makes a living for all sorts of people—good, bad and indifferent—mostly indifferent. In ten minutes a tour is made up and the suckers in the provinces pour forth with their $2 and do the rest. No worrying about insane asylums. No stiff-necked managers to throw the plans away. Dear, dear! Those stupid English, don't you know!

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Frohman Is Little After All.

Collier's.

"Mr. E. H. Sothern," says the principal newspaper organ of the Theatrical Syndicate, and especially of Mr. C. Frohman, "sails on the *Cedric* to-day by direction of Mr. Charles Frohman to procure special costumes." Such childish insolence really passes the endurance of philosophy. Mr. E. H. Sothern sails when and where he pleases, he acts in whatever play he likes, and Mr. C. Frohman is his business agent purely. Our theatrical Napoleon could no more "direct" Mr. Sothern to sail upon the *Cedric* than he could direct him to procure certain costumes or produce a certain play. The bragging of even a would-be omnipotent theatrical boss should have its limits. Things have reached such a pass that no actor managed by Mr. Frohman can take a trip abroad without the Frohman announcements proclaiming that he went to consult Mr. Frohman, or by Mr. Frohman's orders. This might be true enough of certain feeble actresses, pretty girls changed to fiat stars, who owe their eminence entirely to managerial good will, but when it is said of a man like Mr. Sothern, his own master and the director of his own performances, it is an insult not only to him, but to the intelligence of anybody with the most rudimentary knowledge of our theatrical conditions.

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The Critic and the Theatre.

Springfield, Mass., Union.

The Theatrical Trust in its action against the dramatic critic of *Life* has adopted a very short-sighted policy, and one which cannot be maintained, whatever the decision in the pending case may be. The people will uphold the newspapers, and will demand that the newspapers print the truth about things dramatic, whether it be the theatre proper, the managers, the players or the piece, and the newspapers will contrive to meet the demand. To bring the dramatic critic under the thumb of the Trust is to invite disaster. Not only would it be an injury to theatregoers, who want to know what the character of a performance is, but it would be also a distinct injury to the dramatic profession. Actors and actresses, like other folks, improve with criticism. If the crude and unfinished performance of one who is supposed to administer to our pleasure behind the footlights is called excellent, what further incentive is there for such a one to improve? Actors and actresses who have achieved success have largely the hard knocks of the dramatic critics to thank for it. Without the critics' assistance many of them would be to-day where they started.

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Greedy, Rapacious and Unscrupulous.

Grand Rapids, Mich., Herald.

The Theatrical Trust has been greedy, rapacious and unscrupulous. Not only did it acquire control by lease or purchase of most of the theatres of the land, but it endeavored to bring the profession as a whole under its rule. Actors and actresses who would not bow to its dictations were denied engagements, and those who organized companies of their own were compelled to hire halls, as the theatres were closed against them. The growth of the independents is a revolt against the tyrannies of the Trust, and will be a good thing both for the profession and the patrons of the theatres. It will restore competition, and this will be to the advantage of everybody except the few magnates who directed the affairs of the Syndicate and divided the profits.

—

Marooned Cities.

Brooklyn Eagle.

Brooklyn has not seen Mrs. Fiske since the Academy of Music burned, it has not seen Warfield since Belasco rebelled at giving up half the profits of that star for the privilege of doing business, and it has only seen Miss Bates as a star in a house long devoted to popular price attractions. That has not been especially serious for Brooklyn people, because those actors have always been able to play across the river. But there are scores of Western cities which have no New York across the river, and the boast of the Syndicate is of the number of towns in which it is able to prevent independent actors from appearing. The people of those many cities must love the Syndicate just about as well as Brooklyn people would do if from Brooklyn we had to go to Philadelphia or Boston whenever an independent actor had a big play, like The Music Master, or Leah Kleschna, or The Darling of the Gods, that we wished to see. The Syndicate does not say much about the deprivations it imposes upon the people of these marooned cities, but its policy is even more a war upon the people of those towns than it is upon the actors whom it hopes to force to pay exorbitantly for the privilege of doing business in the territory from which it cuts off competition. Therefore, the prospect of a circuit of theatres in which independent actors may play will be hailed with joy throughout the country.

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Has Been Greedy and Rapacious.

Grand Rapids Herald.

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Trust Results.

Little Rock Democrat.

Most people are aware of the fact that in this section of the country we get only such attractions as the Trust sees fit to give us. The local manager may be dissatisfied with the shows that are booked for this theatre, but he is at the mercy of the Trust and cannot help himself. There have been weeks during the show season in Little Rock when only the sorriest attractions were presented. This was the result of the Trust's arrangement, and the local manager was powerless to change it.

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Devoutly to be Wished.

Terre Haute Gazette.

When the Syndicate is busted, or at least shorn of some of its arrogant independence, Terre Haute won't have to accept any old play or any old ham actor that may be offered. With rivals in the field Terre Haute theatregoers may possibly get to hear first-class companies at reasonable prices—a consummation devoutly to be wished.

Pity.

Brunswick, N. J., News.

It is announced that the Theatrical Trust is to have a strong independent competitor next season. Pity somebody can't parallel track the beef and coal trusts.

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Brought About by Itself.

Kansas City Star.

It is interesting and edifying to consider the fact that the destruction of the Theatrical Trust, or at least its effective crippling, is being brought about by the Trust itself.

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Confirmatory.

Danville, Ill., News.

Charles Frohman told a London reporter he was proud that he was in the Theatrical Trust. This confirms our worst fears.

LOST IN A BIG CITY AT THE STAR.

Melodrama in five acts, by Henry Belmar. Produced Aug. 5.

Sydney Heaton	Wayne Arey
Howard Heaton	Frederick Roberts
Dick Watkins	Frank J. Kirke
Salvatore Giovanni	Charles Whiley
Maxey Eisenberg	Jack Hayman
Jasper Simons	Lawrence Merton
Policeman Willard	W. J. Karnes
Rube Sturgis	Dave Pierce
Mike Donovan	Harry Jackson
Gibuni	Alexander Fraser
Allan Pierce	Ralph Lowe
Blanche Heaton	Florence L. Johnstone
Helen Norman	Eugenie Forde
Kate Pritchard	Camille Crume
Rosa Sharpenstun	Alda Hayman
Baby Florence	Eugenie Hannaford
Mary Carter	Elsie Robin
Harry Farley	N. S. Wood

After an absence of fifteen years, N. S. Wood, who was popularly known as "the boy actor," was welcomed back to New York by an enthusiastic audience that filled the New Star Theatre last Saturday night. The occasion was his appearance in a play in which he had a chance to show himself a true hero after the heart of everybody in the audience, and the moment he walked on as Harry Farley, the hero in Lost in a Big City, he was applauded to the echo.

The play depicts the terror of friendlessness in a big city, and the action takes place in New York. Mr. Wood as Harry Farley, a sailor, afterward a clerk in a bank, gave a characteristic impersonation of a hero who is always on the spot.

Wayne Arey as Sydney Heaton, "going the pace that kills," was effective. Frederick Roberts showed a rather careless banker in the way in which he parted with his money. Alda Hayman as Rosa Sharpenstun displayed in a realistic manner the feeling of the friendless. Camille Crume had all the stock "business" of the adventuress at her command, and Frank J. Kirke as her accomplice was faithful to the traditions of the dyed-in-the-wool scoundrel. Other roles were in good hands and the actors won applause. The scenery was good, especially in the act showing Washington Market at night.

AT THE LEAGUE.

Mrs. Harry Leighton provided a pleasing programme for literary day at the Professional Woman's League yesterday afternoon. The first number, a piano solo, was cleverly rendered by George Osborn. Two songs were very well sung by the composer, Leo Edwards. Mrs. W. G. Jones read "Open the Door," and the letter scene from Lady Macbeth with depth of feeling and true artistic instinct. She was warmly applauded. "How Jim Came Back," an original story, clever in local color, description and dialogue, was read by the author, Harry Leighton, whose good voice and fine enunciation added to appreciation. He was recalled several times and graciously responded with humorous dialect stories. "Aunt Louisa" Eldridge recited "The Destruction of the Battleship Maine" and "The Alphabet" in her usual effective manner.

THE ARNOLD COLLECTION.

The Account of the Letter and Playbill Sale Continued—More Bargains.

The continuation of Alfred Becks' account of the J. H. V. Arnold sale shows some more unusual bargains obtained by collectors and dealers. Some of the letters sold are extremely rare.

673. John Howard Payne. A. L. S., May 13, 1816, to the secretary of Committee of Management of Drury Lane Theatre. Portrait, six early English playbills, 1813-1822, programme of the "Unveiling of the bust of John Howard Payne, New York, 1873," and biography. A rare lot. Bought by George D. Smith, $7.

674. —— A. L. S. (initials), Nov. 7, 1834, to Sumner L. Fairfield, complaining of the terms offered for his services for a season. "For 3 tragedies and various other pieces, $15 a week!" Clippings. Bought by same buyer, $3.75.

675. —— A. L. S., New York, Sept. 27, 1848, to W. R. Blake, in regard to the production of a comedy at the Broadway Theatre, and giving his views on "good manners." Characteristic. Bought by D. T., $5.75.

676. —— A. L. S., n. d., to J. V. N. Yates, requesting a contribution for "The Pastime." Bought on order, $4.

678. Adelaide Pedrotti. Opera singer; appeared at the Astor Place Opera House. A. L. S., Aug. 20, 1836, to James H. Cauldwell, regretting her inability to appear in New Orleans. Bought by Alfred Becks, $1.30.

680. Rosalie French Pelby. Wife of William Pelby, actress. A. L. S., June 3, 1849, to J. B. Wright, on theatrical business. Photograph and playbill. Rare. Bought on order, $2.

681. William Pelby. Actor and manager. A. L. S., Boston, Oct. 14, 1829, to Mrs. Henry Wallack. "Your impertinent charge of ungentlemanly bearing is consonant with your ungrateful conduct," etc. Photograph and playbill of Federal Street Theatre, Boston, 1823. Bought on order, $4.75.

683. H. P. Phelps. Players of a century, a record of the Albany stage, post 8vo, original sheets, uncut. Albany, 1880; with the Addenda, 49 pp. 4to, 20 copies only reprinted from the Argus on 4to paper, 1889. (As one lot.) No. 109 of 250 copies issued. Laid in are A. L. S. of J. N. Ireland and John Gilbert regarding the book; and another A. L. S. of Edwin Booth, New York, 1880, in which he says: ". . . and would also like to have the one by Phelps, although I suspect he is not very friendly toward the Booths. . . ." Bought on order, $5.

689. Charles Dibdin Pitt. English tragedian. A. L. S., Cincinnati, May 9, 1850. Portrait and playbills. Bought by Alfred Becks, $1.40.

691. Alexander Placide. Pantomimist and manager of the Richmond Theatre when it was burned; father of Henry and Thomas Placide. A. L. S., June 10, 1809. Refers to his daughter and his desire to engage a singer. "I have one, but there is no dependence to be placed on him; he is one day at liberty and the next in Gaol." Very rare. Bought on order, $6.

692. Henry Placide, Comedian. A. L. S., Aug. 9, 1865, to Mrs. E. Oakes Smith. Portraits and playbill of The Comedy of Errors, 1846. Rare. Bought by George D. Smith, $3.

693. Thomas Placide, Comedian and manager. A. L. S., Aug. 11, 1854. "I want as many other talented people as you can get. Are you jesting about Mr. Uhl? First respectable business and $18!? You must have been taking your beer, old fellow." Portrait and playbills. Rare. Bought on order, $2.50.

699. Elizabeth Poniet. For many years leading lady at Wallack's. A. L. S., New York, Feb. 12, 1888. Photograph, playbills, and cuttings. Bought by D. T., $1.60.

704. Tyrone Power. Irish comedian; lost with the steamer "President," March, 1841. A. L. S., Feb. 23, 1838, to Mrs. Jordan. Portrait in character, playbills, and biography. Rare. Bought by Vermont, $5.25.

705. —— A. L. S., Jan. 25, 1834, accepting terms for a Philadelphia engagement. "My countrymen in New York are very desirous to have me with them on St. Patrick's day." Bought by George D. Smith, $2.50.

709. Stephen Price. Manager of the Park Theatre. A. L. S., New York, Feb. 7, 1821, to Thomas Phillips. A letter of special interest in regard to New York theatricals and his plans for a new theatre; also refers to Kean's performances. Bought on order, $5.

712. Alexander H. Purdy. Actor and manager. A. L. S., July 28, 1851, to J. B. Wright, on theatrical business, with engraved view of the National Theatre, New York. Bought by George D. Smith, $1.60.

714. John Quick. English comedian. A. L. S., 1780, to Manager Shaw, of the Margate Theatre, with draft of reply. Portrait and playbills of Covent Garden Theatre, 1784-88. Rare. Bought by D. T., $3.25.

715. E. R. Felix Rachel. The great French tragic actress. A. L. S., June 16, 1847, to her sister, in regard to her appearance in Paris. Bought by Mr. Forrest, $1.60.

718. Antoine Ravel. Actor and Pantomimist, one of the famous Ravel Family. L. S., Jan. 17, 1853, to Lodlow and Smith, giving plans for the coming season. Photograph and playbills. Bought by W. Benjamin, $3.75.

719. Gabriel Ravel. The most celebrated of the Ravel Family. A. L. S., New York, Aug. 6, 1859; also L. S., Sept. 4, 1842, naming terms for an engagement in Boston. Woodcut portraits and playbills. (Two.) Bought by same buyer, $4.

720. Jerome Ravel. One of the Ravel Family. D. S., May 30, 1843. Articles of agreement for an engagement at the Tremont Theatre, Boston, and giving a list of fourteen members of the troupe. Playbills. Bought by same buyer, $4.25.

721. John T. Raymond. Comedian. A. L. S., to William Winter, with lithograph portrait as Colonel Sellers, playbills and biography; William Winter, A. L. S., Oct. 21, 1888, sending copy of his epitaph on Raymond. (Two.) Bought by George D. Smith, $1.10.

723. John Reeve. Famous English comedian, came to America 1835. A. L. S., Nov. 21, 1835. Portrait in character, playbills, and cuttings. Bought by Alfred Becks, $2.30.

724. Adah Rehan. A study. By William Winter. Numerous portraits. Square 12mo, cloth. New York: Privately printed for August Daly, 1891-98. Bought by George D. Smith, $2.65.

725. —— A. L. S., Aug. 3, 1887, with photograph; Charles Wheatleigh, A. L. S., with photograph signed, as Sir Peter Teazle; Harry Edwards and George Clarke, A. L. S., of each; playbill of The School for Scandal, Daly's Theatre, 1891, in which all four actors appear. (Five.) Bought by same buyer, $1.50.

727. Catherine Mary Reignolds-Winslow. Actress. A. L. S., to William Winter, thanking him for a friendly criticism. Photograph and playbills. Very scarce. Bought by W. Benjamin, $4.

728. Jean de Reszke. Opera singer. A. L. S., Nov. 3, 1891; also cabinet photographs of Jean and Edouard de Reszke, both signed. (Three.) Bought by "Spring," $1.50.

730. Daniel Rice. Celebrated clown and showman. A. L. S., March 15, 1890. "I am busy collecting material for an old-fashioned Dan Rice show," etc. Playbills, including one of Rice as Richard III. Bought by D. O. W., $2.25.

731. Thomas D. Rice. Actor and author, the original "Jim Crow." A. L. S., 1836. "Had to dine with Bunn and Forrest yesterday—give me a good announcement for the benefit." Photograph and playbills of his appearance as Jim Crow in London and New York. Rare. Bought by Mr. Forrest, $2.25.

733. Richmond Theatre Fire. The Lynchburg Star, Jan. 8, 1812. 4 pp. folio. Account of the fire, by an eye witness, etc. Bought by George D. Smith, $2.10.

736. Henry Stuart Robson. Comedian. A. L. S., June 12, 1859, to J. T. Ford, asking for an engagement; also A. L. S., signed Robson and Crane, and signatures of Stuart Robson and W. H. Crane on cards. Photograph in character, playbills, and cuttings. (Three.) Bought by Frederick Morris, $1.10.

738. Clement Scott. The Theatre. A monthly review and magazine. Complete from August, 1878 (New Series, No. 1), to December, 1883, and thirty-three various later numbers. Numerous photographs, scenes from plays, etc. Many autographed by Owen Fawcett. (As a lot.) Bought on order, $6.25.

745. John R. Scott. Tragedian. A. L. S., New York, Sept. 3, 1851, to J. B. Wright, applying for an engagement. Playbill of Macbeth, National Theatre, New York, 1851. Rare. Bought by Al. Fostelle, $3.25.

758. Mrs. Annie C. Seguin. Vocalist and opera singer, the original Arline in The Bohemian Girl in its production in America. A. L. S., Dec. 25, 1852. Portrait and playbills. Bought by Alfred Becks, $1.20.

764. Shakespeare. Merry Wives of Windsor. Facsimile of the first 4to (1602). With a reprint of the prompt copy for use at Daly's Theatre. Alterations, etc., by Augustin Daly; introduction by William Winter. 8vo, paper, pp. 72 (playbill of the ninth performance laid in). New York: Printed for Mr. Daly, 1886. Owen Fawcett's copy, with his autograph on title. Bought by George D. Smith, $2.

765. —— A Midsummer Night's Dream. Arranged for Daly's Theatre by Augustin Daly. Portrait of Ada Rehan and scenes from the play (in colors). 8vo, paper, pp. 75, uncut. New York: Privately printed for Mr. Daly, 1888. Owen Fawcett's copy, with his autograph on title. Bought by same buyer, $1.50.

769. Richard Brinsley Sheridan. Celebrated Irish orator and dramatist. A. L. S., April 9, 1816, to John Murray, asking him to se... last verses. Portrait, fac-simile. Bought by same buyer, $10.25.

769. —— Theatre Royal, Drury Lane, ... seat and free admission for ... Sept. 15, 1788. Double folio, signed by R... dan, Thomas Linley, and James Ford, pro... On vellum, with seals and stamps. Portrait, playbill of Jane Shore, Nov. 28, 1788, in w... John Philip Kemble, Mrs. Siddons and Mrs. Jor... appear. Bought by same buyer, $6.

770. Thomas Sheridan. Eminent tragedian, father of R. B. Sheridan. A. L. S., March 7, 1761. Order for payment of £25. Bought by D. T., $4.

772. Joshua S. Sisbee. Noted Yankee comedian. A. L. S., Baltimore, Oct. 22, 1847. "We have made this season in six weeks over $4,000," etc. Portrait, playbills, and biography. Bought by D. T., $1.75.

774. Catherine S. Sinnett (Mrs. Edwin Forrest). Actress. A. L. S., Sept. 7, to William Evans, Woodcut portrait, playbill of her last appearance, Douglass Theatre, Feb. 3, 1852, and cuttings. Bought by George D. Smith, $4.25.

775. John Skerrett. Comedian and vocalist, appeared on the American stage in 1830. A. L. S., 1833, in regard to the appearance of his wife. Refers to her having with Forrest. Playbill. Bought by Al. Fostelle, $1.25.

778. Solomon H. Smith. "Sol." Actor and manager. A. L. S., Sept. 3, 1847, to his partner, N. M. Ludlow. "I have ... 572 for ... after paying salaries —but I have ... coming out right yet." Photograph signed and ... (two.) Bought by D. T., $1.20.

779. —— A. L. S., Feb. 7, 1842, to Ludlow. A most melancholy letter, describing all his bad luck. "We shall lose $4,000 by this unfortunate expedition—Fanny Elsler and her dependants perform 20 nights, receiving $24,000!" Playbill of the Milledgeville, Ga., Theatre, 1834. Bought by same buyer, $1.60.

780. Henrietta Sontag. The Sylph; or, Ladies' Pocket Melodist. Edited by T. Williams. Words and music of some early songs by Byron, Moncrieff, and others. Frontispiece very early portrait of Sontag. Crown 8vo, paper, pp. 104. London, n. d. Bought by George D. Smith, $3.20.

781. George C. Spear. "Old Spear." Comedian. A. L. S., July 12, 1848, to J. B. Wright, urging him to secure the services of J. W. Wallack, Jr. "He is the greatest Richard 3d I have ever seen, old Booth not excepted." Rare. Benefit playbill. Bought by same buyer, $5.

782. Stage. The stage and its stars. Past and present. Biographies of distinguished English and American actors and actresses from the time of Shakespeare. Edited by Howard Paul and George Gebbie; 128 full-page portraits and scenes and over 400 portraits in the text. Folio, the eleven original parts in crimson satin portfolios, with ribbon ties. Philadelphia: Gebbie and Company (1887). No. 9 of only 100 copies, Grand De Luxe "Ramargue" Edition. Bought by same buyer, $11.50.

786. John Augustus Stone. Dramatist, author of Metamora. A. L. S., Nov. 6, 1830, to P. M. Wetmore; mentions Forrest and Hamblin. Bought by D. T., $3.10.

791. Richard Suett. English comedian. A. L. S., to R. Peake, demanding his two last weeks' salary. Portrait in character, playbills and biography. Rare. Bought by Mr. Forrest, $3.70.

793. Marie Taglioni. Danseuse. A. L. S., asking for a theatre box. Portrait, playbills and cuttings. Bought by Alfred Becks, $1.50.

795. Francois J. Talma. Eminent French tragedian. A. L. S., London, June, 1817, written in English to John Howard Payne. Rare. Bought by D. T., $1.60.

797. Mary Taylor, "Our Mary." Favorite New York actress. A. L. S., Feb. 18, 1851, offering to assit at the complimentary benefit of George Loder; mentions Brougham. Rare. Bought by same buyer, $2.05.

800. William Terris. English actor, came to America with Sir Henry Irving. A. L. S., Nihlo's Theatre, Oct. 22, 1889, to William Winter. Portrait, playbill, and biography. Bought by same buyer, $2.10.

801. Ellen Terry. Leading English actress. A. L. S., to Mr. Wills, telling of her appointments for the day. Photographs in character and playbills. Bought by George D. Smith, $4.75.

806. Theatrical Album. A folio volume of sixty-nine pages, entirely filled with scarce English and American dramatic material, including fifty-two playbills, 1783-1891; portraits of Mrs. Siddons, Edmund Kean, Incledon, Ellerton, Mathews, and others; photographs of Clara Fisher, J. Wilkes Booth, Adah Isaacs Menken, the elder Booth, Mrs. John Hoey, and others; autographs of Henry Placide, Thomas Barry, P. T. Barnum, Lawrence Barrett, and many others, and much other interesting material. A very rare collection. Bought by W. Benjamin, $41.

807. Committee of Theatrical Fund. L. S., to David Garrick, requesting his opinion and advice in perfecting a plan for an institution for the relief of indigent actors, signed by John Moody, Charles Bannister, John Palmer, R. Baddeley, William Parsons, and others. Very interesting. Bought by Frederick Morris, $4.

808. Theatrical Scrap Book. A 4to volume of seventy pages, containing letters of managers and others connected with the American stage, including William Pelby, Sol Smith, N. M. Ludlow, W. R. Floyd, Augustin Daly, J. H. McVicar, Ben De Bar, A. H. Purdy, and many others. Illustrated by playbills (twenty-five), theatrical documents, and cuttings. Bought by W. Benjamin, $21.

812. Charlotte Tidswell. English actress and foster-mother to Edmund Kean. A. L. S., to the proprietors of Drury Lane Theatre, expressing her pleasure at her reappointment. Portrait of Edmund Kean, and playbill of Richard III, Drury Lane Theatre, May 5, 1817, with them both in the cast. Rare. Bought by George D. Smith, $10.

815. Ellen Tree (Mrs. Charles Kean). Popular actress in England and America. A. L. S., April 17, 1838, naming terms for a Pittsburgh engagement. Portrait. Bought by same buyer, $1.50.

841. Julia A. Turnbull. Actress and danseuse. A. L. S., Albany, Jan. 6, 1853, to J. B. Wright, giving a list of her plays. Portrait, playbill, and cuttings. Bought by Alfred Becks, $3.10.

844. Samuel Vale. English comedian, the original of Sam Weller. A. L. S., to Pierce Egan. Portraits in character, and playbills. Bought by D. T., $1.20.

849. John Vandenhoff. English tragedian. A. L. S., Oct. 14, 1848, to C. W. Couldock. Fine theatrical letter. Portrait, playbill, and poetical address delivered by Mr. Vandenhoff at the complimentary benefit to James R. Anderson. Bought by George D. Smith, $2.20.

852. Vauxhall Gardens. Life and adventures of C. H. Simpson, master of the ceremonies at Vauxhall. Written by Myself. Portrait. 12mo, paper, pp. 28. Scarce. London, n. d. (circa 1833). Bought by same buyer, $1.50.

853. Giuseppe Verdi. Italian composer. A. L. S., April 8, 1847. Fine letter, referring to his opera Macbeth. Bought by Mr. Mieke, $3.40.

855. Mrs. Jane M. Vernon. Comedienne, appeared at Bowery Theatre in 1827, and afterward a favorite at the Park and Wallack's. A. L. S., in regard to Ireland's Records. Inlaid to 4to. Bought on order, $3.

857. Elizabeth Vestris. Famous actress, later the wife of C. J. Mathews. A. L. S., Dec. 16, 1838, signed "E. Vestris." "The terms offered by Mr. Bennett are quite ridiculous." Bought by George D. Smith, $5.25.

859. Fanny Wallack. Actress, daughter of Henry J. Wallack. A. L. S., 1852, to J. B. Wright, protesting against playing the part of Agnes De Vere. Two playbills, 1848-52. Bought by D. T., $2.70.

860. Henry J. Wallack. Actor and manager, brother of James W. Wallack. A. L. S., May 7, 1842; also Mrs. H. J. Wallack (Miss Turpin), A. L., third person, Oct. 16, 1846. Six playbills, 1829-42. (Two.) Bought on order, $1.45.

861. James W. Wallack. Comedian and manager. A. L. S., Dec. 31, 1840, to Ben Webster. "I shall be very glad to work in some new and strong piece." Portrait and playbills, Drury Lane Theatre, 1822-32. Bought by Mr. Taylor $3.

864. James W. Wallack, Jr. Tragedian, son of Henry J. Wallack. A. L. S., Boston, July 1, 1838, to J. T. Ford, in regard to the date of his appearance. Photograph and three playbills, one in his great character of Fagin. Bought by George D. Smith, $1.90.

865. Lester Wallack. Memories of Fifty Years. Introduction by Laurence Hutton. Numerous portraits and fac-similes. 8vo, half cloth, uncut. New York, 1889. Only 500 issued. Bought by M. S., $1.60.

867. —— A. L. S., London, Aug. 15, 1846, to Ben Webster, declining an engagement at the Haymarket Theatre, signed J. J. Wallack (John Johnstone Wallack). Photograph and Playbills. Very rare with this signature. Bought by George D. Smith, $3.

868. Lester Wallack. A. L. S., Dec. 30, 1872. A specially fine and interesting letter concerning the Wallack Memorial. "The memorial of my dear Father was admirably executed—certainly the best life of him that has yet appeared." Bought by same buyer, $3.

870. W. F. Wallett. The Public Life of W. F. Wallett, the Queen's Jester. An autobiography. Forty years' travels in the United Kingdom, United States, etc. Edited by John Luntley. Portrait. Crown 8vo, half calf (rubbed). London, 1884. Autograph presentation copy, with another autograph signature to the preface. Inserted is John Hartley's welcome to Wallett, Bradford, Jan. 7, 1878. Bought by same buyer, $2.

872. William Warren. Actor and manager—the elder Warren. A. L. S., Philadelphia, July 14, 1827. Interesting letter, giving details of the Chatham and other New York theatres. Mentions Wallack, Gilfert and others. Bought by same buyer, $4.25.

ALFRED BECKS.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Prevost and Prevost, J. B. Dyllyn, Dixon and Holmes, Madge Fox, Potter and Hartwell, Miles and Nitram, Pongo and Leo, Cogan and Bancroft, Carey-Cotter Trio, Osbourne and Wallace, LeRoy and Walby, Raimund and Good, Martine and Balmo, vitagraph.

Keith's Union Square.

Robert Hilliard and Company, in As A Man Sows; Wlora Trio, Barry and Halvers, World's Comedy Four, Carson and Willard, Georgia Galvin, Swan and Bambard, George H. Wood, Barnes and Stockwell, A. H. Burton, Le Clair and Hardt, Spiegel Brothers and Mack, Sharpley and Flynn, Kit Karson, motion pictures.

Proctor's 125th Street.

A Romance of a Poor Young Man, with a cast including Paul McAllister, Catherine Countiss, James E. Wilson, Sol Aiken, William Cullington, Robert L. Hill, Mathilde Deshon, Leonora Von Ottinger and Emma Lathrop. Olio: motion pictures.

Proctor's Fifth Avenue.

The Meddler, by Augustus Thomas, with a cast including Charles Abbe, Mrs. Stuart Robson (especially engaged), J. H. Gilmour, H. Dudley Hawley, Paul Everton, Grayce Scott, Alice Butler, Florence Smythe, Harold Hartsell and others. Vaudeville: motion pictures.

Proctor's Fifty-eighth Street.

An Innocent Sinner, by Lawrence Marston, (first time here) with William P. Carleton, Adelle Block, Marion Berg, Charles Arthur, William Norton, Louise Mackintosh, Robert Rogers and George Howell in the cast. Olio: motion pictures.

Proctor's Twenty-third Street.

Henri French and company, The Girl from Coney Island, Bert Leslie, Robert L. Dailey and company, the Zancigs, Gertrude Mansfield and Caryl Wilbur and company, Felix and Barry company, Mayme Remington and her "picks," Three Nevarros, Three Sisters Ronay, motion pictures.

Hammerstein's Paradise Gardens.

Abdul Kader and his three wives, in an exhibition of rapid painting; Carmencita, Six Musical Cuttys, Ernest Hogan and his Students, Three Yoscarrys, Peschkoff Troupe, Hill and Sylvany, Misses Tobin, Martini and Maxmillian, Will R. Rogers.

LAST WEEK'S BILLS.

HAMMERSTEIN'S PARADISE GARDENS.—Carmencita, who created a furore at Koster and Bial's old place on Twenty-third street a dozen years ago, returned to New York last week, and was warmly greeted by large audiences. For those who are fond of Spanish dancing her turn proved as attractive as ever, and she seems to have lost none of the suppleness and grace that characterized her performances in the old days. She was assisted by Mlle. Aurora. Holdovers who continued to win applause were Ernest Hogan and his Memphis Students, Rice and Prevost, the quaint comedy acrobats; Four Bard Brothers, fine gymnasts, and Will R. Rogers, lasso expert. Barney Fagan and Henrietta Byron scored heavily in their splendidly costumed act, and Allene's monkey, Hayes and Healey, the Great Valmont and the Taylor Sisters rounded out a splendid programme.

PASTOR'S.—Miss Norton and Paul Nicholson held the headline position, and justly so, as their little sketch, The Ladies' Tailor was by all odds the best thing in the bill. Miss Norton's pleasing personality and Mr. Nicholson's offhand, breezy manner make up a very happy combination. Their sketch is bright and pleasing and has been improved since they were last seen here. Miss Norton has a new underdress that is a vast improvement upon the one she wore last season, and Mr. Nicholson's imitations are as good as ever. Vinnie Henshaw and Georgie Fransiolo put on a skit called Stage Struck, which was very coarse. The act will do very well in the burlesque houses but it will never be enthused over anywhere else. The scene represented a dressing room in a theatre, and the two young women combed their hair, changed their shoes and clothes, and made up in view of the audience. Holman, Hayward and Hayward were seen here for the first time in a sketch called Marriage Is Sublime. They scored plenty of laughs, although some of the lines used have seen much service. Mr. Holman gave a carefully thought out imitation of a woman getting ready to go out on a round of calls, and the women in the audience seemed to find the bit of business most amusing. The finish, in which the slapstick is brought into play, was funny, and taken all in all the act made a pronounced hit. Hawthorne and Burt had some good gags and wound up with a clever dance. The Original Three Westons, Catherine, Florence and Juliette billed as "The Musical Queens," scored a pronounced success in a neat musical act. The girls are all quite talented, and work hard. Reno and Smith did a good acrobatic specialty and Norcross, Blain and Lamar's Minstrels, Owen and Owen, Brazil and Brazil, Ash and Phillips, the Stamfords, Charley Farrell, and the vitagraph were the other numbers on the bill.

KEITH'S UNION SQUARE.—John F Byrne of the Brothers Byrne, made his vaudeville debut last week, supported by a large company of comedians and acrobats, in a most elaborate offering called The Swiss Express. It proved to be a condensed version of Le Voyage En Suisse, divided into three scenes. The scene at the hotel, a street scene and the sleeping-car episodes made up the sketch. Three special scenes were used, and the piece was very carefully put on. The acting for the most part was not up to the mark, but frequent repetitions will probably remedy this defect. The performers were a trifle slow in their movements, and seemed to lack the pantomime spirit to a great extent. All of the well-known tricks were used, including the funny in and out business in the sleeping-car, which was perhaps the best feature of the performance. Frank Bush was on hand with some new stories and a lot of his old standbys. They were all well told and Mr. Bush scored heavily. Clayton, Kennedy and Mattie Rooney presented A Happy Medium, and were applauded frequently and with much enthusiasm. Mr. Kennedy has improved the act by the addition of several bits of good comedy business, and it is needless to say that the dancing done by himself and his partner was more than acceptable. Miss Rooney wore some very elaborate dresses that were very becoming. Dan Quinlan and Keller Mack were extremely funny in their talking act. The Misses Tobin played splendidly on various musical instruments and made a stunning appearance. Burke's musical dogs, Rae and Benedetto, comedy ladder entertainers; the Young American Five, singers and dancers; Ventello and Nina, physical culturists; Del-A-Phone, whistler and mimic; Hedrix and Prescott, sketchists; Martin and Ridgway, eccentric comedians and new motion pictures completed the programme.

PROCTOR'S TWENTY-THIRD STREET.—Della Fox was the chief attraction, and contributed a few songs. Genaro and Bailey scored a hit with their comedy and expert dancing. Charley Case had a number of new stories about his father all of which were very amusing. The clever Doherty Sisters sang and danced as well as before they went abroad and won the approval of the nobility and gentry of the European countries. They are both very magnetic, and even the sleepiest person in the house sat up straight and noticed things while they were on the stage. The Four Lukens presented their extraordinary gymnastic turn with the greatest success. Edgar Bixley, assisted by Fred Nolan and May Adams, was seen to advantage in a comedy sketch that is full of good points. The Musical Johnstones captivated the audience with their splendid work on the xylophones. Rostow the equilibrist and the motion pictures were also in the bill.

PROCTOR'S FIFTH AVENUE.—Nathan Hale, with Howard Kyle featured in the title role, proved a good drawing card last week. Mr. Kyle was well supported by J. H. Gilmour, Frances Starr, Alice Butler, Harold Hartsell, H. Dudley Hawley, John Harrington, Charles Avery, Josie Sisson and others. The motion pictures were shown as usual.

PROCTOR'S FIFTY-EIGHTH STREET.—The Gunner's Mate seemed to be exactly to the liking of the patrons, and they were especially pleased with the work of James Durkin, who was appearing for the last times, prior to his vacation of three weeks, after which he will return as leading man for the regular season. Others who found favor were Adelle Block, Marion Berg, William Norton, George Howell, Charles Arthur, Robert Rogers, Louise Mackintosh and Ralph J. Locke. Some new motion pictures were shown.

PROCTOR'S 125TH STREET.—Forget-Me-Not, with Beatrice Morgan in the role of Stephanie, was the attraction. Miss Morgan's performance was creditable, and she was cleverly assisted by James E. Wilson, Geoffrey Stein, Daisy Lovering, Robert L. Hill, Mathilde Deshon, James Brock, and Julian Reed. The olio included the Three Hickman Brothers and the motion pictures.

LILLIAN RUSSELL RETURNS.

Lillian Russell has finally succumbed to the tempting offers of the vaudeville managers, who have been besieging her, for several years, and last week she signed a contract with F. F. Proctor, for an indefinite engagement, beginning at the Twenty-third Street Theatre, early in October. She will remain at that house for several weeks, or as long as the interest keeps up, after which she will make a tour of the Proctor houses, and perhaps go on the road, leading one of the strongest vaudeville companies ever sent on tour. It is a good many years since Miss Russell received her stage name from Tony Pastor, and tripped daintily out on the boards of his little theatre as a debutante. Her wonderful beauty attracted attention from the start, and during the intervening years she has climbed the ladder of fame, retaining her good looks and her youthful appearance in a marvelous way. What is now known as "polite vaudeville" was unknown when Miss Russell made her first appearance, and she will find things vastly different when she returns to the field in which she scored her first success. The salary to be paid her by Mr. Proctor has not been announced, but it is said to be the largest ever paid for a single turn in this country.

HALLEN WINS SUIT.

Frederick Hallen and Mollie Fuller were engaged to appear at the Colonial Music Hall, from April 10 to 16, of this year, but as the affairs of the theatre were in a somewhat muddled condition at the time, and the house was changing hands, Mr. Hallen and his partner were informed that their services would not be required. They brought suit for $300 against the former lessees of the Colonial, and a decision in their favor was handed down on Thursday last by Justice Wauhope Lynn, in the First District Municipal Court. The attorneys for the defense claimed that the contract was illegal, as it called for the services of the plaintiffs on Sunday, which is a violation of the law of New York State. The judge did not agree with this view of the case, and rendered a judgment for the full amount claimed. The case will probably be appealed.

VOGEL'S MINSTRELS OPEN.

John W. Vogel's Big City Minstrels began their eighth annual tour at the National Theatre, Dayton, O., July 31. More than 5,000 people witnessed the two performances and applauded the various features. The first part, stage setting and costuming were particularly effective. The musical numbers of the entertainment elicited the heartiest applause, while the comedy went with a whirl. The olio is exceptionally strong, and contains many feature acts. The company numbers sixty-seven people who travel in their own special train of cars, which are among the finest in use by any theatrical organization in America.

SALE OF THE BOER WAR.

The Boer War, which has been running since the beginning of the season at Brighton Beach, Coney Island, has been sold by E. W. Wall to the Clay Amusement Company. The entertainment will continue at Brighton Beach for the rest of the Summer, still under the direction of Captain A. W. Lewis. A number of changes have been made in the big company, but Gen. Piet Cronje will continue as the chief attraction. It is said that the Clay Amusement Company is backed by a big wholesale drug firm in St. Louis.

VAUDEVILLE NOTES FROM LONDON.

Frank Gardner and Lottie Vincent arrived in London a few days ago and have opened brilliantly, with every prospect of continuing to win favor. They began in Glasgow, and even the canny Scots took to their novel specialty, Winning a Queen, with much enthusiasm. Mr. Gardner says that the act so far has gone just as well as it ever did in America, and though a few of the points miss fire, the general average is entirely satisfactory.

H. B. Marinelli has been appointed sole agent for Mr. Ruez, who has taken over the Folies Bergeres and Olympia in Paris. His leases date from July 1.

The London County Council, in order to carry out certain prospective Strand improvements, will, in course of time, require the site upon which the Tivoli now stands. They have arranged to give the proprietors a better site a little farther to the West. The house will not be torn down for some time.

Enigmarelle, which is under the direction of Frederick Ireland, has created a sensation in London. A good deal of space has been given to the mystery in the papers and the managers have been so impressed that Mr. Ireland has had no trouble in booking his attraction solid until April.

Jacobus Koch is out with a strong challenge to Hackenschmidt for a match for the championship of the world. In his advertisement Koch states that he will not require Hackenschmidt to deposit a penny, but agrees that he, Koch, will pay £250 to "Hack" if the latter beats him. It is alleged that "Hack" has a clause in his contracts in which he insists that he will engage himself to wrestle only English wrestlers. Koch is a big, strong German, and being very loyal, wears his mustache after the style set by the Kaiser, which necessitates the wearing of an attachment at night that causes the ends of the hirsute adornment to stand straight up from the corners of the mouth.

The question of child labor in so far as it concerns children who appear on the stage is engaging the attention of Chester Jones, K. C., a commissioner, who is looking into the matter with a view to advising the London County Council as to the passing of a bylaw regulating the question. At a recent hearing the profession was ably represented by three lawyers representing the Theatrical Managers' Association, the Touring Managers' Association and the London Entertainments' Protective Association. There seems to be a desire on the part of many members of the council to prohibit the appearance of children on the stage. The final result will be awaited with much interest, as if the by-law is passed it may prohibit the appearance of acrobats of tender years, and most of the European acts of that kind employ one or two children.

A novelty in the way of a trained dog act is shown by Kern, who has an unusually intelligent little animal which sits on a pedestal while his master makes him up with wigs and costumes to represent men of international prominence. If Henry Lee could see the expressions the dog assumes he would turn green with envy. Mr. Lee, of course, has the advantage of the power of speech, but this dog of Kern's gets along first rate, even without being able to give utterance to anything but an occasional bark or whine.



Above is a picture of Arthur Prince, a well-known English ventriloquist, who is considered the best in his line on the other side of the ocean. Though still a very young man, Mr. Prince has succeeded in placing himself in a very prominent position on the vaudeville stage. He and his quaint little figure, "Sailor Jim," are in great demand, not only in the music halls, but for the very swellest affairs given by society people and even by royalty. Mr. Pierce has a pleasing personality, and a manner that enables him to please all sorts of people, from the roughest costermonger to those who wear the purple.

The Americans in London are doing pretty well. A recent bill at the Palace included Cole and Johnson, Patrice, Ella Snyder and the Broadway Girls, Harrigan, the comedy juggler, and Victoria Monks.

May Belfort arrived in London a short time ago, quite delighted with her experience in the United States. She intends to return there in September to fill engagements covering a period of thirty-six weeks.

Robbins, the cyclist, has gone to South America and will be absent several months, filling engagements in Mexico and other cities.

Contributions to the fund for the erection of a monument over the grave of the late Tom O'Brien have been received from R. G. Knowles, Pat Rafferty, Eugene Stratton, Alburtus and Bartram and Bill Manning.

At a recent meeting of the shareholders of the Lyceum, Limited, the session was stormy in the extreme. It appears that the former home of Sir Henry Irving has been a colossal failure as a variety theatre, and the losses are simply enormous. The chairman of the meeting repudiated Thomas Barrasford, who has been managing director of the Lyceum since it was opened as a vaudeville house. It appears that the building cost a great deal more than it was expected to, that the salary list was extremely high and that the public had not attended in paying numbers. Mr. Barrasford offered to take the house over and run it on his own account, assuming all risks and agreeing to return it to the stockholders when he had placed it on a paying basis.

A. M. Schreyer, an American cyclist, is booked to do a startling act at Canning Town Aug. 5 and 8. From an immense elevation he will ride down a chute-structure and at a given point leaves his machine and takes a dive of 108 feet through space into a tank of four feet of water, the tank measuring 28 by 13 feet.

An interesting letter signed "American" appeared in a recent issue of the *Variety Stage*. It runs as follows: "There can be no disguising the fact that the London engagements of American music hall artists at this time are not so pleasant for the performers as they were in former years. There seems to be a disposition on the part of the directors and managers of the halls to try and belittle the American acts in favor of home talent. This may be very patriotic and proper from the English managers' standpoint, but it is a little bewildering to the Americans who have been engaged at high salaries, and who have been led to expect a cordial welcome and the best of treatment in London. Until this year they received both, but now the complaints are general that the directors and managers have been and are positively unfair and exceedingly discourteous. The American acts—contracted for in nearly every instance a year or two years ago—get large salaries, but are billed below English artists of the cheapest grade, and are compelled to go on either very early or very late. Why is this? Why are the American artists treated so shabbily by the managers? Surely it is not because they don't 'make good,' for they are invariably well received and heartily applauded by the audiences. They have no complaint to make against the British public. The whole fault is in overbooking and booking too far in advance by the London managers and directors. A year or so ago there was tremendous booking competition between the London managers and directors. New halls were projected, and the old ones were panic-stricken—fearing, apparently, that there would not be enough first-class artists to go round. Most of the best-known English variety favorites were booked years ahead, and so the directors turned to America for material, for in the United States artists are seldom booked more than a few months ahead. So contracts at high salaries were made with the Americans to fill engagements this year. So great was the rush to get the best American acts that in many instances the halls were overbooked. Then came demands that the Americans either postpone or cancel their contracts. Business was not so good this season in London in some of the big West End halls, and the directors contemplated with alarm the big salaries they would have to pay the American acts for which they had contracted. In some instances the American artists did postpone or cancel their contracts; in others they refused to do either. Those who came against the will of the directors have had to suffer many petty annoyances as punishment for daring to keep their contracts. Artists who have for years been recognized headliners the world over, and who command very large salaries the year round, have been treated as though they were the cheapest kind of performers. They have been put on the programmes shortly after eight o'clock, when but few people were in the house; they have been billed in the smallest type below acts which did not command half their salaries, and in other ways have been annoyed and embarrassed. Attempts have been made to stultify their acts and injure them before the public. But the public is not so easily fooled, and the American acts are applauded as much as ever. Still, much ill-feeling has been engendered, and when the news spreads in America—as spread it will—the London managers will find it exceedingly difficult to get first-class artists to cross the Atlantic for them, except at enormous salaries and with cast-iron contracts binding the London halls to bill them properly and treat them in every way as stars when stars their record shows them to be."

EVERHART.



Photo by Bustin, Bristol, Eng.

Above is a picture of Everhart, the "Timber Scientist," who has won fame and fortune on both sides of the Atlantic, with his wonderful hoop-rolling specialty. Mr. Everhart discovered several years ago that the tricks played by children with hoops could be made the basis of a specialty and he did not rest until he had "trained" a number of hoops to do his bidding. He invented many curves that the children had never thought of, and when he had the act in good working order he presented it to the public, which has ever since evinced a decided interest in his work. Of course, like all inventors and discoverers, Mr. Everhart has been followed by many imitators, but not one of them has ever approached the perfection attained by the man who first discovered the possibilities of hoops for stage use. Everhart is a native of the United States, and though his first success was made here, the European managers have found him such a good drawing card that he has spent most of his time in England and on the continent for several years past. During May and June he was at the London Hippodrome, and this engagement made a total of twenty-six weeks played by him at this house alone. He is now filling a three month's engagement on the Barrasford Tour, and will open at Copenhagen, Denmark, on October 1, for another continental tour which will last until September 3, 1906. After that he will return to America for a long stay, beginning his engagements on the Keith Circuit. He has added a number of novel features to his act and it will be almost entirely new when he comes back next year.

YANKEE CIRCUS FOR ENGLAND.

A Yankee Circus on Mars, the big spectacle produced last season at the Hippodrome in this city, will probably be done at the London Coliseum. Negotiations to that effect are now progressing between Frederic W. Thompson and the Coliseum management. It had been supposed heretofore that the English excelled in the preparation and production of entertainments of this sort, and the fact that the success of A Yankee Circus has caused the English managers to want it, speaks volumes for its originators on this side of the water.

VAUDEVILLE IN BROOKLYN.

At Manhattan Beach Casino George Evans and Cheridah Simpson divided the headline honors. Evans scored his usual emphatic hit even with the difficulties a talking act labors at this house. Miss Simpson, in a few delightful songs and some clever piano work, was exceptionally well received, and was forced to respond to many encores. Trovollo, in a new act; Mayme Remington and her Buster Brownies, Luigi Rossi's Horse, Harding and Ah Sid, Mlle. Olive, Peschkoff Troupe and the Three Yoscarys also scored. This week Anna Fitzhugh, Burte Laken and the Inkey Boys, Doherty Sisters, Violet Dale, Stanley and Brockman, Yamamoto Brothers, Blanche Sloan and James Walthour and Mignani Family.

At Brighton Beach Music Hall Robert Hilliard, in Number 973, was the feature. Others who pleased were Howard Brothers, Ziska and King, Four Rianos, Josephine Gassman, the Chamberlains, Empire Comedy Four and Goolman's dogs and cats. This week James J. Corbett, John Mason and company, Genaro and Bailey, George C. Roniface and Bertha Walzinger, Hoey and Lee, Goolman's dogs and cats and Royal Japanese Troupe.

At Morrison's Theatre, Rockaway, last week were Leslie and Dailey, The Girl from Coney Island; Felix, Barry and company, Italian Trio, A. O. Duncan, Tony Wilson and Heloise and Josephine Amoros. This week Henry Lee, Fanny Rice, Four Avolos, Moore and Littlefield, Stuart, Elmer Tenley and Milton and Dollie Nobles.

At Henderson's, Coney Island, last week, business was phenomenal, the bill including Dids, Ollie Young and Brother, Myrtle C. Byrne and

VAUDEVILLE. | VAUDEVILLE.

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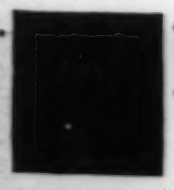
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INNESS AND RYAN

Evansville, Ind., Creek's Park. *Evansville Courier*:—Innes and Ryan, the lead-liners and great favorites, never fail to make a hit wherever they appear. Their receptions at the Colleum the past three weeks have been genuine ovations and their "Shame on You" has been uproariously applauded. Miss Ryan is petite and resplendent in the latest gowns and picture hats. She received storms of applause for her coon singing.

Week Aug. 6, Terre Haute, Ind., Lakeview Park. Address E. LUKE or M. S. BENTHAM.

company, Archer Brothers, Karsey's Myrophone, Bandy and Wilson, Juggling McBans, Johnson and Wells, Foster and Foster, H. V. Fitzgerald, Wiora Trio, Majestic Musical Four, Sharp Brothers, Mme. Emmy's Pets, Hoover Sisters, Loretta and Taylor. This week Bruce and Daigneau, Brazil and Brazil, Lawrence Crane and company, Grand Opera Trio, Three Mitchells, Neilson's Aerial Ballet, Foster and Foster, Italian Trio, Juggling McBans, Ollie Young and Brother, Delphino and Delmora, Karsey's Myrophone, D'Estelle Sisters and Mareena, Nevarro and Mareena.

GEORGE TERWILLIGER.

T. W. DINKINS' PLANS.

T. W. Dinkins will have five strong companies in the burlesque field this season, and has made very elaborate preparations in the equipment of each one. His organizations are the Utopians, High School Girls, Innocent Maids, Baltimore Beauties, and Alcazar Beauties. The Utopians will include Madden and Jess, O'Hana San, Blackford and Hunter, Brooks Brothers, Rose Jeannette, Marie Davenport, and the Two Ashtons, and will be managed by W. V. Jennings. The roster of the High School Girls embraces Williams and Allene, Billy Hart, Terry and Elmer, Gregory and Wood, Gilman Sisters, Lillian Jeannette, Charles Carter, and Mlle. Atlanta from Paris. Alfred Malo will direct the tour. With The Innocent Maids are James B. Mackie, Deonse and Elliott, Mr. and Mrs. James A. Marcus, Henry and Hodges, the Flying Danases, Sadie Gill, and Allene and Hamilton, who will be piloted by E. W. Chipman. The Baltimore Beauties include the Zarrow Trio, Edna Davenport, Ruth Jordan, Hodges and Launchmere, Mitchell and Love, Charles Blake and Margaret Baxter, all of whom will be under the watchful eye of Louis Granat. Those engaged for the Alcazar Beauties, which will be the opening attraction at the Alcazar, Brooklyn (formerly the Columbia), are Matthews and Riley, the Sayons, Margaret Newton, Kelly Brothers, Omata Family, Sawtelle and Sears, and Charles B. Ward, with Charles E. Taylor in charge of the business end. The Utopians will open Aug. 14. The Baltimore Beauties Aug. 21, The High School Girls and Alcazar Beauties Aug. 28, and The Innocent Maids Sept. 4. Mr. Dinkins is one of the busiest men in New York at present, as he is personally supervising rehearsals and attending to the innumerable details inseparable from the launching of the five big companies.

THREE KILLED IN CHINESE THEATRE.

On Sunday evening last, just as the performance in the Chinese theatre in Doyers street, this city, was finishing several highbinders began a fusillade of pistol shots against their enemies, belonging to an opposition "Tong." The play on the stage was a tragedy, and at its conclusion one of the actors set off a lot of firecrackers which filled the dingy little theatre with noise and smoke. The murderous Celestials, taking advantage of the racket, began to shoot, each man evidently having been appointed to pick off one of his fellow countrymen. There was intense excitement in the house and every man present tried to squeeze out of the narrow door at once. The highbinders fought their way out through the struggling crowd and disappeared into the shadows of Chinatown. The result of the strange affair is that the Chinese population of the city was reduced by three. The police made several arrests.

ABDUL KADER ARRIVES.

Abdul Kader, a Turkish painter, who is playing an engagement at Hammerstein's this week, arrived in New York on Sunday with his three female assistants who are billed as his wives. The Immigration Inspectors made a great fuss when the quartette landed, as they had received instructions fom headquarters not to admit the Turk if he had more than one wife. Kader stated that the women were "relatives," and they were allowed to land. Later on the press agent of the troupe, who accompanied them across the Atlantic, insisted that the women were the wives of Kader, and it is possible that further action may be taken by the authorities if this is found to be the true state of affairs.

CHANGES IN ATLANTA.

J. G. Rossman, President of the Ponce De Leon Amusement Company, of Atlanta, Ga., informs THE MIRROR that he will open the mammoth auditorium called St. Nicholas Rink, at Ponce de Leon Park, on Aug. 15. The building will seat ten thousand people, and is about 300 x 130 feet. The Casino Theatre, at Ponce De Leon, will be remodeled before next season, and will be run under the direction of Mr. Rossman, who intends to make it adaptable for performances either in Summer or Winter. Jake Wells, the present manager of the Casino, will retire from that enterprise at the end of the Summer season.

VAUDEVILLE JOTTINGS.

The Musical Johnstons have booked all of their time, with the exception of two weeks, from now until January, when they will return to Europe to fill engagements covering a period of six months.

Mr. and Mrs. William Robyns have been spending the past three weeks at Petoskey, Mich., and write most enthusiastically of the beauties of the place and the many attractions within easy reach. They have been playing frequently and have filled a number of very pleasant engagements in the beautiful parks that are so numerous throughout the West.

Arthur Brasby, a British artilleryman, who is with the Boer War, was kicked by a horse on Friday last. His left thigh was fractured and he was taken to the hospital camp.

R. V. Lesley and his wife (Lesley and Ertelle) are spending a few months in Gold Hill, Ore., to benefit Mrs. Lesley's health. They will resume work next season in their musical act.

Madame de Kolbe has had several good offers for next season, but will remain under the management of Joseph Grasheim. She is spending the Summer at Classon Point, N. Y., and will return early in September to resume her tour in Mr. Grasheim's playlet, A Pair of French Heels.

Colonel Gaston Bordeverry sailed for France last week, but before he left he issued a challenge to Chevalier De Loria, the famous sharpshooter. Bordeverry will return to New York in December, until which time the question of supremacy in the shooting line will remain undecided.

Hibbert and Warren report that they have been meeting with great success in the Middle West and are coming East in September, having some good time booked in the best houses.

Eph Thompson's elephants, that have been a prominent feature in the European music halls for many years, have been engaged by Oscar Hammerstein and will make their American debut at the Victoria on Sept. 4.

Trixie Friganza, who replaced Anna Held with Joe Weber's co, last season, will probably join the vaudeville ranks next season.

The sketch An Episode in Modern Life, written and presented by Eva Westcott, was suggested to Miss Westcott by a dream, in which she saw the entire plot outlined very vividly. She jotted down the incidents as soon as she awoke and later on elaborated them into her present sketch. Miss Westcott and Tom Browne are combining business with recreation this Summer, playing the Western parks.

The attaches of two of the Proctor houses in this city had their hands full one evening last week. Objectionable persons succeeded in getting into both the Twenty-third Street and Fifty-eighth Street theatres on the same evening. The undesirable visitors were quietly but firmly ejected and the even tenor of the ways in both houses was resumed.

Mrs. W. E. Eagleson, a society woman of Lafayette, Ind., will make her debut in vaudeville in September at Chicago in a repertoire of coon songs and impersonations.

Mindell Kingston, of World and Kingston, who was under contract to play the title-role in Melville B. Raymond's Seminary Girl, has resigned the part and will remain in vaudeville.

Carolyn Elberts produced her sketch, The Lady Raffles, at Pastor's Tuesday evening, Aug. 1. The audience seemed highly pleased with the offering, and Miss Elberts and her co, were loudly applauded. Miss Elberts is now booking dates for the act for next season.

The original American Newsboys' Quartette have taken on J. P. Tedrowe, baritone, and F. E. Dunlap, second tenor, to replace former members, and will be featured the coming season with Joe Oppenheimer's The Parsdens, opening about Aug. 17.

Milton and Dolly Nobles, assisted by Ida Lewis and Alonzo Price, are this week playing The Days of '49 at Morrison's, Rockaway Beach. On Aug. 20 they begin a two weeks' engagement at Ingersoll Park Casino, Des Moines, Ia. On Aug. 27 they will produce Mr. Nobles' new farce, A Third Party Movement. The Western tour brings them up to the opening of the regular Fall season, which begins at the new vaudeville theatre in Paterson, N. J., Sept. 25.

A ventilating co. has been at work for the past few days installing a new system in Pastor's Theatre, so that even on warm days the temperature is now much lower than that of the street.

Richard G. Hollaman, president of the Eden Musee, who arrived from Europe last week, announced that he had secured the exclusive rights to the cinematograph pictures of the Siege and Surrender of Port Arthur, which were actually taken during the fighting. The views will be shown for the first time at the Eden Musee next month.

Cecelia Loftus will appear at a number of drawing room entertainments this month under the direction of Harry G. Snow. Miss Loftus will have with her Beatrice Hereford, who will be heard in her society monologues, and a well-known baritone will sing. The tour will include Newport, Narragansett Pier, Saratoga, Bar Harbor, and Atlantic City. Ten performances will be given, beginning Aug. 17.

A big amateur circus will be given at Larchmont, N. Y., to-day and this evening for the purpose of raising funds for the purchase of a new truck for the fire department. One of the features will be a troupe of make-believe bears, trained by George Mitchell.

A new romantic sketch dealing with the life of Napoleon and Josephine, entitled Within the Shadows of a Throne, has just been completed by John O. Hewitt, the actor-author, who intends producing it in vaudeville.

Mike S. Whallen, who is still touring England, is now known as "The Comet With Many Tales."

H. T. Jordan, manager, and Grant Lafferty, stage-manager, of Keith's, Philadelphia, were in New York last week and spent a portion of their time taking in the sights at Coney Island.

George Evans will star next season in a new comedy under the management of Ray Comstock.

Harry Le Clair is resting for a month at his cottage in Atlantic City and will return to vaudeville early in September. His time has been booked solid for the season.

Julian Eltinge began a special engagement at the Aerial Gardens last evening as a special feature in Lifting the Lid. His specialty was loudly applauded.

Agnes McCarthy, a trained nurse employed in the Boer[illegible]ar at Brighton Beach, had a narrow escape from drowning on Saturday. She was rescued by Captain Roser, a member of the co.

Harry Sweatman, of the Shubert forces, has been made manager of the Mardi Gras Festival which will take place at Coney Island and continue for five days, beginning Sept. 19.

Vaudeville seems to be prospering fairly well in Manila and is about the only sort of theatrical amusement running just now in that far-off land. Among the vaudeville people mentioned in a recent issue of the Manila "Sunday Sun" are Victor Loydal, Williams Sisters, Driscoll Brothers, Connie Hamilton, Addie Wright, the Crystals, and the Phillips Sisters.

During the performance of Rae and Benedetto's revolving ladder act at Keith's Union Square Theatre on Friday evening last Rae slipped and fell heavily to the stage, sustaining painful injuries.

Billy Kersands' Minstrels opened their season at Waukegan, Ill., July 29, to a packed house. The "Watermelon" first part was the feature of the performance. It was originated and designed by George D. Barton, the business-manager. George A. Treyser, the manager, and Billy Kersands were tendered a banquet by a number of Chicago theatrical managers, who were present at the opening.

Thomas Meegan and co. will present a new comedy sketch called On the Q. T., written by Walba Meegan, at Pastor's next season.

Chutes Park, Los Angeles, Cal., was advertised for sale in one of the New York papers on Sunday last, under the heading of "Business Opportunities." The advertisement stated that Los Angeles has 340 sunny days in the year and that this chance offered a better paying investment than Luna Park or Dreamland.

The Rentz-Santley co., under the management of Abe Leavitt, will be unusually strong for the coming season. Matt Woodward, the author and composer, will put on the burlettas. The first part is entitled Lady Teaser, and the burlesque is called A Night's Frolic. The co. includes Carr and Jordan, Hawthorn and Burt, Nina Bartolini, Fred Barth, Georgie Putnam, Lew Welsh, Ethel Claus and Myrtle Montez, Cornalla and Eddy, and others. The business staff embraces Leo Leavitt, R. H. Broch, Edward Oliver, George Hayes, and George Marshall.

Owing to the serious illness of a member of his co, Robert Hilliard was unable to present As a Man Sows at Keith's yesterday, and put on The Littlest Girl instead.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Frank and Ida—Wheeling, W. Va., 7-12.
Adams and White—Standard, Davenport, Ia., 7-12.
Adler, Flo—Forest Park Highlands, Kansas City, Mo., 13-19, Park, Louisville, Ky., 20-26.
Ahern, Charles and Jae—Park, Putnam, Conn., 7-12, Park, Pittsfield, Mass., 14-19.
Ahaugh and May—Keith's, Boston, 7-12.
Alva and Dalton—Casino, Ontario Beach, N. Y., 7-12.
Alma, Mlle.—Macon, Ga., 7-12.
Allison and Lynsdale—Wistaria Roof, N. Y., 7-12.
Allen, Phyllis—Olympic, Chgo., 7-12.
Allen, Will F.—Casino, Ontario Beach, N. Y., July 31-12.
Alice, Alva—Park, Grand Rapids, 6-12.
Allison, Mr. and Mrs.—Casino, Akron, O., 7-12, Orpheum, Denver, 21-26.
Anderson, Thelma—Forest Casino, Providence, 7-12.
Anderson and Golnes—Gorman's Salem Willows, Mass., 7-12.
Amann and Hartley—Olympic, Chgo., 7-12, Haymarket, 13-19.
Arwell—Luna Park, Coney Island, N. Y., 7-12.
Armstrong and Holly—Saginaw, Mich., 6-Sept. 2.
Ash and Phillips—Woodlyn Park, Camden, N. J., 7-12.
ASHTON, MARGARET—Canterbury and Paragon, London, 7-12, Cambridge and Granville, Eng., 14-19.
Ashton and Rooney—Luna Park, Coney Island, N. Y., 7-12.
Austin, George—Valley, Syracuse, 7-12.
Austins, Tossing—Regent, Salford, Eng., 7-12, Pavilion, Glasgow, 14-19, Hippodrome, Birmingham, 28-Sept. 2.
Avolos, Musical—Morrison's, Rockaway Beach, 7-12.
Avon Comedy Four—Keith's, Boston, 7-12.
Axtell and Howard—Casino, Birmingham, Ala., 7-12.
Bacon and Vane—Fischer's, San Francisco, 7-12.
Baker and Lynn—Park, Youngstown, O., 7-12.
Baker and Robinson—Westboro, Mass., 7-12.
Barnes and Stockwell—Keith's, N. Y., 7-12.
Barneys, Three—Calumet, Mich., 7-12.
Barr and Evans—Freebody Park, Newport, 7-12.
Barrett Brothers—Keith's, Boston, 7-12.
Barlett and Earl—Park, Middletown, Conn., 7-12.
Bartletta, Musical—Fond du Lac, Wis., 7-12.
Bateman, Tom—A. and S., Boston, July 31-12.
Barry and Halvers—Keith's, N. Y., 7-12.
Bellclaire Brothers—Renwick, Park, Ithaca, N. Y., 7-12.
Bedini and Arthur—Shea's, Buffalo, July 31-5.
Bellatser Sisters—Luna Park, Pittsfield, 7-12.
Berry and Berry—Avon Park, Youngstown, O., 6-12.
Bevan, Desmond—Gorman's Circuit, 7-19.
Bingham, J. W.—Winnipeg, Can., 7-12.
Birch, John—Farm, Toledo, 6-12, Chase's, Washington, 14-19, Woolworth's, Lancaster, Pa., 21-26.
Bissonette and Newman—Casino, Kalamazoo, Mich., 7-12.
Blumer, Macke and Hartzell—Empire, Gloucester, N. J., 7-12.
Bobe, Celina—Orph., San Francisco, July 31-12, Orph., Los Angeles, 14-26.
Bonifface, Geo. C. and Bertha Waltzinger—Brighton Beach, N. Y., 7-12.
Bordeverry, Col. Gaston—Orpheum, San Francisco, 6-19.
Bowery Newsboys' Quartette—San Souci Park, Chgo., 29-Sept. 17.
Bowers' Newsboys' Quartette—San Souci Park, Chgo., July 31-12.
Bradfords, The—Frontier Park, Erie, Pa., 7-12.
Brasil and Brasil—Henderson's, Coney Island, N. Y., 7-12.
Bright Brothers—Empire Tour, July 24-Aug. 25.
Bristol's Ponies—Riverview Park, Baltimore, July 31-12.
Brooks, Herbert—Keith's, Phila., 7-12.
Brown and Brown—Ramona Park, Grand Rapids, 7-12.
Brown and Wright—Cook's Park, Evansville, Ind., 7-12.
Brown, Tom—Lakeside Park, Akron, 7-12, Woolworth's, Lancaster, Pa., 21-26.
Browning, Welp and Frankel—Woolworth's, Lancaster, Pa., 7-12.
Bruce and Daigneau—Henderson's, Coney Island, N. Y., 7-12.
Bulger, Harry—Wistaria Grove, N. Y., July 31-12.
Burdette, Madeline—Paxtang Park, Harrisburg, 7-12.
Burke, John P.—Memphis, Tenn., 7-12.
Burke and Urlips—Forest Casino, Providence, 7-12.
Burke's Dogs—Casino, Manhattan Beach, 7-12.
Burns, Harry—Topeka, Kan., 7-12, Wichita 14-19.
Burton, Al. H.—Keith's, N. Y., 7-12.
Bush, Frank—Keith's, Phila., 7-12.
Buskirk and Rich—Southern, Pittsburgh, 7-12.
Byron and Blanch—Girton's, Eureka, July 31-12.
Caicedo—Luna Park, Coney Island, N. Y., July 31-12.
Cameron and Flanagan—Trocadero, Chgo., 7-12.
Campbell, Dillon and Campbell—Electric Park, Kansas City, 6-12, Manion's, St. Louis, 13-19.
Carey-Cotter Trio—Pastor's, N. Y., 7-12.
Carmencita—Hammerstein's, N. Y., July 31-Sept.
Carmen Sisters—Park, East Liverpool, O., 7-12.
Carmontella, La—Myers' Lake, Canton, O., 7-12.
Carroll and Clarke—Coney Island, Wheeling, W. Va., 7-12.
Carrollton and Hodges—Park, Broad Ripple, Ind., 7-12.
Carson and Willard—Keith's, N. Y., 7-12.
Carter, Mr. and Mrs. Carl—Bijou, Rockford, Ill., 7-12, Empire, Freeport, 14-19.
Carter, Annie—Haverhill, Wash., 7-12.
Cartmell and Harris—Birmingham, Ala., 7-12.
Casad and De Vere—Chester Park, Cincinnati, 7-12.
Casedy, Mabel—Forest Park, Kansas City, 6-12.
Chadwick Trio—Oakwood, Pittsfield, 7-12.
Cherry and Bates—Summit Park, Oriskany, N. Y., 7-12.
Chick—Keith's, Boston, 7-12.
Chunda, Hulda—San Souci Park, Chgo., 7-12.
Clarence Sisters—Ft. Sheridan, Highwood, Ill., 7-12.
Clarke, Lucy—Stoll Tour, Eng., July 31-31.
Clark and Florette—Gorman's Circuit, July 30-Sept. 1.
Clarkonians, The—Shea's, Buffalo, 7-12.
Cleodoras, The—Indianola Park, Columbus, O., 7-12.
Cogan and Bancroft—Pastor's, N. Y., 7-12.
Colby and Way—Coliseum, Cleveland, 7-12.
Cole and Clement—Dorney's Park, Allentown, 7-12.
Cole and Johnson—Palace, London, Eng., July 17—indefinite.
Colgrove's Horses and Dogs—Forest Park, St. Louis, 7-12.
Collins and Hart—Empire, Islington, Eng., 7-12.
Folie's Marigny, Paris, France, 14-31.
Colonial Septette—Schmer Park, Montreal, 7-12.
Cooper and Robinson—Olympia, Liverpool, Eng., 7-12.
Casino, Paris, France, 14-31.
Counterfeiters, The—Oakwood, Pittsfield, 7-12.
Corbett, James J.—Brighton Beach, N. Y., 7-12.
Cotton's Donkeys—Southern Park, Pittsburgh, July 31-14.
Craine, Long and Craine—Park, Cleveland, 7-12.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
Crane, Flossie—Proctor's 23d St., 7-12.
Crane, Lawrence—Henderson's, Coney Island, N. Y., 7-12.
CRESSY, WILL M., AND BLANCHE DAYNE—Lake Sunapee, N. H., 19-Sept. 3.
Cunningham, Jerry—Trenton, N. J., 7-12.
Cuttys, Six—Hammerstein's, N. Y., July 31-12.
Dale, Violet—Orph., San Francisco, 20-Sept. 2.
Dagwell, Aurie—Temple, Detroit, 14-19, Olympic, Chgo., 21-26.
DAY, EDMUND—Orph., San Francisco, 6-19, Los Angeles, 21-Sept. 2.
DAY, GEORGE W.—Proctor's, Newark, 7-12, Proctor's 125d St., N. Y., 14-19.
Dahl, Katherine—Regent, Salford, Eng., 7-12, Palace, Glasgow, 14-19.
Daniels, Walter—Steeplechase Pier, Atlantic City, N. Y., July 17-Aug. 27.
Dayle and Higgins—Star, Aurora, Ill., 7-12.
De Faye—Stockton, Cal., 7-12.
De Groots—Star, Atlanta, July 31-12.
De Hollis, Valora—Winona, Minn., 7-19.
De Lacys, The—Crystal Park, Sedalia, Mo., 7-12.
De Onge Brothers—Olympic, Chgo., 7-12.
De Serris, Henrietta—Orph., Los Angeles, July 31-12, Orph., Denver, 20-26.
Delmas—Chester Park, Cincinnati, 7-12.
Delmar and Dexter—Lemar, Ia., July 31-12.
Delmore and Darrell—Forest Park, Little Rock, Ark., 7-12.
Delmore and Wilson—Empire, Cardiff, Wales, 7-12, Swansea, 14-19.
Delphino and Delmore—Henderson's, Coney Island, N. Y., 7-12.
De Rose, Pete—Palace, Syracuse, July 24-19.
De Renzo and La Due—Steeplechase, Atlantic City, 7-12.
D'Estelle Sisters—Henderson's, Coney Island, N. Y., 7-12.
De Serris, Henrietta—Orph., Los Angeles, July 31-12.
De Villbis, Great—Park, Frederick, Md., 7-19.
Diamond and May—Bijou, Calumet, 7-12.
Dixon and Holmes—Pastor's, N. Y., 7-12.
Dixon, Bowers and Dixon—Keith's, Boston, 7-12.
Dixon, Burt and Leon—Fairview Park, Dayton, O., 7-12.
Dockray, Will—Point of Pines, Boston, 7-12.
DOHERTY SISTERS—Casino, Manhattan Beach, 7-12.
Don, Peter—Casino Park, Mansfield, O., July 31-19.
Donnelly, Henry V.—Shea's, Buffalo, 7-12.
Donovan, Fannie—Fischer's, San Francisco, 7-12.
Dorsch and Russell—Coliseum, Cleveland, 7-12.
Downey, Leslie T.—Novelty, Stockton, Cal.—indefinite.
Doyle, Patsy—Fairyland, Paterson, N. J., 7-12.
Doyle and Higgins—Star, Aurora, Ill., 7-12.
Drawee—Tivoli, London, Eng., July 31-31.
Drew, Carroll—Rockford, Ill., July 31-12.
Drew, Dorothy—Barnesford Tour, Eng., July 31-31.
Drew, Mr. and Mrs. Sydney—Temple, Detroit, 7-12.
Dumond, Daisy—Keith's, Phila., July 31-31.
Dumonds, Les—Coliseum, London, Eng., July 31-31.
Dumont, Daisy—Keith's, Phila., 7-12.
Dunbars, Flying—Manhattan Beach, N. Y., July 31-12.
Dupree, George and Libbie—Olympic, Chgo., 7-12.
Eckel and Warner—Southern Park, Pittsburgh, 7-12.
Earl and Bartlett—Lakeview, Middletown, Conn., 7-12.
Eldridge, Press—Empire, London, Eng., July 18-Aug. 19.
Elinore Sisters—Proctor's, Newark, 14-19.
Ellis-Nowlan Trio—G. O. H., Pittsburgh, 7-12.
Elmo, Pete and Allie—Casino, Ontario Beach, N. Y., 7-12.
Elmore, Tom—Park, Salt Lake, 7-12.
Elton Polo Troupe—Keith's, Boston, 7-12.
Elton, Sam—Palais d'Ete, Brussels, Belg., 1-31.
Engstrom, Minna—Montgomery Park, Quebec, 7-12, Riverside Park, Montreal, 13-19.
Epps' Dixie Quintette—White City, Cleveland, July 31-12.
Ethardo—Luna Park, Coney Island, N. Y., 7-12.
Evans, Lizzie—Coliseum, Cleveland, 7-12.
Everett Four—Keith's, Phila., 7-12.
Everhart—Lyceum, London, June 1-Sept. 30.
Fadettes, The—Keith's, Boston—indefinite.
Fairchilds, The—Electric, Waterloo, Ia., July 31-12.
Fantas, Two—Park, San Antonio, Tex., 13-17.
Farley, James and Bonnie—Woolworth's, Lancaster, 7-12.
Farrell, Cliff—Summit Park, Utica, 7-12.
Felix, Barry and Barry—Proctor's 23d St., N. Y., 7-12.
Fentell and Radcliffe—Hanlan's Point, Toronto, 7-12.
Ferguson and Passmore—Bijou, Lansing, Mich., July 31-12.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-Sept. 30.
Fields and Hanson—Bell, Oakland, 7-12.
Fillmore and Adams—O. H., What Cheer, Ia.
FISHER, MR. AND MRS. PERKINS D.—Paterson, N. J., 7-12.
Fisher and Johnson—Grand, Tacoma, Wash., 7-12.
Fitzhugh, Anna—Casino, Manhattan Beach, 7-12.
Florence Sisters—Aumont, Moscow, Russia, June 26-Sept. 1.
Ford and Wilson—Empire, Johannesburg, S. A., July 31-Sept 30.
Forbes—Paragon Park, Boston, 7-12.
Ford and Wilson—Empire, Johannesburg, S. A., June 26-Nov. 1.
Foster and Cantry—Riverview Park, Chgo., 5-Sept. 3.
Foster and Day—Coliseum, Cleveland, 7-12.
Foster and Foster—Henderson's, Coney Island, N. Y., 7-12.
Fox and Hughes—Riverside Park, Boise, Ida., May 30-Oct. 14.
Fox, Madge—Pastor's, N. Y., 7-12.
Francescos, Two—Grand, Vancouver, B. C., 7-12.
Francis, Emma—Shea's, Buffalo, 7-12.
Freese Brothers—Mannion's, St. Louis, 7-12.
Frijie-Deuch, Elta—Omaha, Neb., 7-12.
Fuller, Ida M.—Orange, France, 1-15.
Fyvie-Deuch, Etta—Krug's Garden, Omaha, July 31-12.
Gallotti's Dogs and Monkeys—Keith's, Boston, 7-12.
Galvin, Georgia—Keith's, N. Y., 7-12.
Garcinetti Family—Monterey, Mex., July 31-12.
Gardner and Maddern—Olympic, Chgo., 7-12, Haymarket, 14-19.
Gardner and Stoddard—Jeffris's, Saginaw, 6-12, Haymarket, Chgo., 14-20.
Gardner and Vincent—Liverpool, Eng., 7-12, Leeds, Eng., 14-19, Bristol, 21-26.
Gardner Children, Three—Eau Clair, Wis., 7-12, Duluth, Minn., 14-19.
Gardner, Jessie C.—Doyle's, Atlantic City, 7-12.
Gassman, Josephine—Freebody Park, Newport, 7-12.
Gavin, Platt and Peaches—Paxtang Park, Harrisburg, 7-12.
Gayllor—Columbus, O., 7-12.
Genaro and Bailey—Brigton Beach, N. Y., 7-12.
Genero and Theol—Empire, Hackney, Eng., 7-12, Empire, Holloway, 14-19, Empire, New Cross, 21-26.
George, Charlotte Guyer—Shea's, Buffalo, 7-12.
George and Harrington—Park, Concord, N. H., 7-12.
Girard, Marie—Forest Casino, Providence, 7-12.
Girl from Coney Island—Proctor's 23rd St., N. Y., 7-12.
Girl in Red Domino—Wistaria Grove, N. Y.—indefinite.
Glenroy, Haynes and Montgomery—Rock Springs Park, East Liverpool, O., 7-12, Myer's Lake Park, Canton, 14-19.
Glenroy, James Richmond—Old Odchard, Me., 7-12.
Godfrey and Henderson—Temple, Detroit, 14-20.
Goets and Nelson—Keith's, Phila., 7-12.
Goldsmiths and Hoppe—Oakland Park, Easton, Pa., 7-12.
Goolman's Dogs—Brighton Beach, N. Y., July 31-12.
Goolmans, Musical—Kaydervas Park, Saratoga, 7-12.
Gordon, Don and Mac—Fair, Ripley, O., 7-12.
Gordons, Three—Fischer's, San Francisco, 7-12.
Gregory Troupe—Inman's, Coney Island, N. Y., 7-12.
Grand Opera Trio—Henderson's, Coney Island, N. Y., 7-12.
Halbeck and Parquette—Kalamazoo, Mich., 7-12.
Hall and Colburne—Olympic, Chgo., 7-12.
Hamilton and Wyler—Prospect Garden, Brooklyn, 7-12.
Harcourt, Daisy—Olympic, Chgo., 7-12.
Hardman, Joe—Calhoun, Pittsburgh, 7-12.
Hart, Sadie—Olympic, Chgo., 7-12.
Harts, Musical—Athletic Park, Buffalo, 7-12.
Hasty, Charlie—Oak Summit Park, Evansville, 6-12.
Hefron, Two—Crystal, Anderson, Ind., 7-12.
HELENA, EDITH—Concert Tour of Switzerland, July 17-Aug. 31.
Hill and Sylviany—Hammerstein's, N. Y., 7-12.
Hill and Whitaker—Pavilion, Loondon, Eng., July 12—indefinite.
Hilliard, Robert—Keith's, N. Y., 7-12.
Hines and Remington—Shea's, Buffalo, 7-12.
Hoch and Elton—Orph., San Francisco, 20-26.
Hoey and Lee—Brighton Beach, N. Y., 7-12.
Hogan, Ernest—Hammerstein's, N. Y., June 19-12.
Holden, Anna—Forest Casino, Providence, 7-12.
Holt, Alf—Keith's, Phila., 7-12.
Hood, Sam—Grand, Victor, Col., July 31-12.
Horsky and Bergere—Keith's, Phila., 7-12.
Howard, Blanche—Park, Wilmington, Del., 7-12.
Howard, Harry and May—Calhoun, Pittsburgh, 7-12.
Howe and Scott—Woolworth's, Lancaster, 7-12.
Howell and Emerson—Valley, Syracuse, 7-12.
Huston and Dallas—Park, Hadley, Tex., July 31-12.
Hyde and Heath—Crystal, St. Joseph, Mo., 7-19.
Hylands, Three—Bijou, Oshkosh, 7-12.
Innes and Ryan—Lakeview Park, Terre Haute, Ind., 6-12.
Irving Brothers—Austin's Garden, Syracuse, N. Y., July 31-12.
Irvin, Jack—Park, Easton, 7-12.
Italian Trio—Henderson's, Coney Island, N. Y., 7-12.
Jackson and Douglas—Park, Wilmington, Del., 7-12.
Mercer's, Trenton, 14-19.
Jacksons, Three—Forest Park, Kansas City, 7-12.
Jacoby, Josephine A.—Bijou, Marquette, July 31-6.
James, Jessie—A. and S., Boston, 7-12.
Jasia, Elsie—Wistaria Grove, N. Y., July 31-12.
Jeanre and Ellsworth—Dreamland, Rochester, 7-12.
Jennings and Jewell—Bijou, Marinette, Wis., 7-12.
Jerome, Elmer—Capitol Park, Hartford, 7-12, Park, Westfield, Mass., 14-19.
Jerome, Sydney—Wonderland, Danville, 6-12.
JOHNSTONES, MUSICAL—Riverside Park, Montreal 7-19.
Jostarys, Three—Hammerstein's, N. Y., 7-12.
Juniper and Hayes—Lakewood Park, Waterbury, Conn., 7-12.
Kader, Abdul, and His Three Wives—Hammerstein's, N. Y., 7—indefinite.
Kates Brothers—Lake View Park, Terre Haute, Ind., 7-12.
Kaufman Brothers—Park, Bayonne, N. J., 7-12.
Kaufman, Reba—Alhambra, London, Eng., July 31-31.
Keane, J. Warren—Keith's, Boston, 7-12.
Keatons, Three—Farm, Toledo, 7-12, Temple, Detroit, 14-19, Shea's, Buffalo, 21-26.
Kelcy, Mr. and Mrs. Alfred—Olympic, Chgo., 14-19.
Kelleher—Park, Camden, N. J., 7-12.
Kelly and Rose—Wistaria Grove, N. Y.—indefinite.
Kellys, Three—Electric Park, Kansas City, Mo., 6-12.
Kennedy and Rooney—Keith's, Phila., 7-12, Keith's, Boston, 14-19.
Kennedy and James—Forest Casino, Providence, 7-12.
Keno, Walsh and Melrose—Rock Springs, East Liverpool, 7-12, Farm, Toledo, 14-19.
Kenton, Dorothy—Kursaal, Lucerne, Switzerland, July 16-Aug. 31.
Kenyon and De Garmo—Park, Medford, Mass., 7-12.
Kersey's Myrophone—Henderson's, Coney Island, July 31-12.
Klein, Ott Brothers and Nicholson—Hippodrome, London, Eng., July 17-12, Circus Carre, Amsterdam, Holland, 26-Sept. 16.
Kohler and Marion—Bass Point, Nahant, Mass., 7-12.
Kokin, Mignonette—Keith's, Boston, 7-12.
Kosure and Chaplain—Oak Park, Sacramento, 7-12.
Kurtis, W. J.—Grand, Marion, Ind., 7-12.
La Bord and Ryason—Salt Lake City, 7-12.
La Clair and West—Ocean Pier, Sea Isle City, 7-12.
Lament's Cockatoos—Mission, San Francisco, 7-12.
Lancaster, Freda—Hollywood Park, Baltimore, July 31-31.
Lancaster, Tom—Rye Beach, N. Y., 7-12, Savin Rock, New Haven, Conn., 14-19.
Lane and Susinetta—Wonderland, Minneapolis, 7-12.
La Page, Great—Luna Park, Coney Island, N. Y., 14-21.
Late, Edwin L.—Pastor's, N. Y., 7-12.
La Tell Brothers—Park, Camden, N. J., 7-12.
Latell, Edwin—Pastor's, N. Y., 7-12.
La Tour, Irene—Talaquega Park, Athol, Mass., 7-12, Central Park, Allentown, 14-19.
La Vine and Waltone—Robinson's, Ft. Wayne, Ind., 13-19, O. H., Petosky, Mich., 21-28.
Le Clair and Hard—Keith's, N. Y., 7-12.
Lavelle, Edward—Southern, Pittsfield, 7-12.
La Varia, The—Pavilion, Glasgow, Scotland, 7-12, New Castle on Tyne, 14-19, Hippodrome, Glasgow, 21-26.
La Veer and Cross—East End, Memphis, 7-12.
Le Vine and Leonard—Palace, London, Eng., 7-12.
Le Barr—Novelty, Sioux Falls, July 31-12.
Le Clair, Harry—Fairyland, Paterson, N. J., 7-19.
Le Dent, Frank—G. O. H., Petosky, Mich., 7-14, Bijou, Lansing, 14-20.
Le Domino, Rouge—Wistaria Grove, N. Y., July 31-12.
Leick, John S.—Proctor's, Newark, 7-12.
Le Page—Freebody Park, Newport, 7-12.
Le Roy, Mario—Pavilion Beach, Keyport, N. J., July 31-12.
Le Roy and La Varnon—Shea's, Buffalo, 7-12.
Le Roy and Walby—Pastor's, N. Y., 7-12.
Leslie and Dailey—Proctor's, 23rd St., N. Y., 7-12.
Les Dahlias—Tivoli, 28-31.
Lee, Henry—Morrison's, Rockaway Beach, 7-12.
Levy, Mrs. Jules—Seattle, Wash., 7-12.
Lennon, Bert—Meriden, Conn., 7-12.
Leon, May—Capital Park, New Haven, 7-12.
Leonard and Mason—Orph., Springfield, O., 7-12.
Leslie, Geo. W.—Recreation Park, Fresno, Cal., 7-12.
Lewis, Caprice R.—Riverside Park, Chgo., July 31-12.
Lewis, Al.—Whalom Park Theatre, Fitchburg, Mass., 7-12.
Litchfield, Mr. and Mrs. Nell—Olentangy Park, Columbus, 6-12, Lagoon, Ludlow, Ky., 13-19.
Lindsay's Dogs and Monkeys—Park, South Bend, Ind., 7-12.
Lockwood, Mr. and Mrs. George—Park, Athol, Mass., 14-19, Grove, South Hanson, 21-26.
Lorrett, H. M.—O. H., Schenectady, 7-12.
Louise, Mlle—Luna Park, Coney Island, N. Y.—indefinite.
Lucy and Lucier—Cedar Point, Sandusky, O., 7-12.
Lutz Brothers—Electric Park, Baltimore, 7-12.
McBans, Juggling—Henderson's, Coney Island, July 31-12.
McCabe and Cameron—Olympic, Chgo., 7-12.
McCarthy, Myles—Hoag Lake, Woonsocket, R. I., 7-12, Temple, Detroit, 21-26.
Magee, Jack E.—Lincoln Park, Fall River, Mass., 7-12.
McKinnon and Reed—Crump's Park, Macon, 7-12, Boom's Park, Columbia, S. C., 14-19.
McSorley and Eleanore—Novelty, Denver, 7-12.
MACARTE SISTERS—Empire, Newcastle, Eng., 7-12, Empire, South Shields, 14-19, Empire, Edinburgh, 21-26.
Macy and Hall—O. H., Chgo., 27-Sept. 2.
Magee, Clem C.—Unique, Winnipeg, Can., July 31-12.
Majestic Musical Four—Henderson's, Coney Island, N. Y., July 28-5.
Mann and Haines—Flacher's, Los Angeles, 7-12.
Manning Trio—Bijou, Sheboygan, 7-12.
Mansfield and Wilbur—Proctor's 23d St., N. Y., 7-12.
Manvro and Shanklin—Fair, Killarney, Can., 7-12.
Mareena, Navaro and Mareena—Henderson's, Coney

GOSSIP.

Augustus Thomas came to New York Thursday to complete the plans for the production of his new comedy, The Embassy Ball, in which Lawrance D'Orsay will star the coming season.

Laura Davis, who has been engaged for The Filibuster, has given up her engagement on account of ill health and returned to her home, Mankato, Minn., where she will remain for at least a year.

"Aunt Louisa" Eldridge has a fine portrait of the late Joseph Jefferson taken at the age of forty. The picture was sent to "Aunt Louisa" by Delmar and Dexter's Southern Minstrels. It is to be presented to the Professional Woman's League.

Minnie Seligman and William Bramwell will appear as co-stars in a new play, The Dragon Fly, by John Luther Long and Edward Childs Carpenter. About one hundred players will support Miss Seligman and Mr. Bramwell. The production, which is to be novel, scenically, will have its premier at the Garrick Theatre, Philadelphia, some time in October.

Daly's Theatre, with Edna May in The Catch of the Season, will open on Aug. 31.

The Eastern College Widow company begins the season in Boston, Aug. 21; the Sho-Gun, Atlantic City, Aug. 21; The County Chairman, Atlantic City, Aug. 28; Woodland, Grand Opera House, Aug. 19, and Prince of Pilsen, Elizabeth, N. J., Aug. 31. The Bad Samaritan, the new George Ade comedy, will be produced in Washington Sept. 4, and will come to the Garden Theatre Sept. 11.

The Academy of Music opens Thursday night with 'Way Down East.

The Nielsen Theatre, Sandusky, O., which was purchased by John A. Himmelein some time ago, is to be remodeled into a modern ground floor theatre. Contracts have been signed with the Fuller-Claflin Theatre Construction Company, of 1440 Broadway. The house will be known as the Grand Opera House.

Rosalie De Vaux is spending several weeks at Virginia Beach before beginning rehearsals.

Members of the English company to support Edna May in The Catch of the Season arrived in New York Saturday night and were met by members of the chorus, who arived a week earlier. They are Farren Soutar, Fred Wright, Jr., Fred Kaye, Maud Milton, Annie Esmond, Madge Greet, M. C. Fraser, Albert Linden and Master Victor.

James W. Morrissey, who is the business associate of George H. Brennan in the management of Madame Modjeska, has returned from the Thousand Islands, where he gave a series of open air musical festivals with much success.

Belle D'Arcy has returned to America after touring the world for the past two and a half years. While in England Miss D'Arcy was very successful in Facing the Music and other farce comedies.

The Chase-Evans Company of New York City was incorporated Saturday with a capital of $3,000 to present the opera known as Dolores. The directors are Lee Shubert, Jacob J. Shubert, William Klein and Emanuel M. Klein, New York City.

Menifee Johnstone has been especially engaged to originate a strong character part in the new comedy by Augustus Thomas that will be presented by John Drew at the Empire Theatre in September.

Charles Dickson will close his engagement in Denver with Elitch's Garden Summer stock company at the end of this week, and on Aug. 20 will open at the Casino, Toledo, Ohio, for three weeks in Incog, The Salt Cellar and Mistakes Will Happen. Mr. Dickson's closing part in Denver was Christopher Sly in The Taming of the Shrew.

Nettie Vesta, who was understudy for Grace Van Studdiford in The Red Leather, is with the Manhattan Opera Company at Elmira, N. Y.

Stella Mayhew will be in the new musical comedy, Tammany Hall, in which Joseph Cawthorne is to star.

The White Caps is this week's attraction at the Third Avenue Theatre.

The offering at the Thalia Theatre this week is Queen of the Highbinders.

Odette Tyler has decided to postpone her starring tour in order to play the part of Maryland Calvert in the all star revival of The Heart of Maryland.

Gus Hill has engaged Ani Hill for Gay New York. Miss Hill will introduce her specialty, which is modeled on that of the late Bessie Bonehill.

THE STOCK COMPANIES.

The International Stock Company has been making a great success of its season of Summer stock at the International Theatre in Niagara Falls. The company is now on its fifth week, and its performances have been attended by good-sized audiences. Harris Lumberg is proprietor and manager. The plays presented have been well acted by a company headed by Wilson R. Todd, and have been well mounted, special scenery being used for each piece. This week will be farewell week, as the engagement will close with Saturday night's performance. The company will play its entire repertoire, there being a change of play at each performance.

Edith Crane and Tyrone Power, supported by the Bellows Stock company, presented Tess of the D'Urbervilles at Elitch's Gardens, Denver, week of July 30, to be followed by The Taming of the Shrew. Maude Fealy closed a successful two weeks' engagement with the Bellows company July 29.

Virginia Jeffries closed with the Empire stock in Providence several weeks ago, and after a rest has accepted the ingenue leads for six weeks at Portsmouth, Ohio.

The Ferris Stock company, Omaha, closed July 29. Marie Parey, who has been leading woman at Boyd's Theatre, Omaha, the past three years, and her aunt, Miss Carmontelle, who has been playing character comedy parts at the same house, left for Boston, Aug. 4, and will spend the rest of the Summer at Winthrop.

J. J. Fitz Simmons, late of the Adelaide Keim Harlem Opera House stock, and formerly with William Morris in When We Were Twenty-one, has been engaged for comedy and juvenile roles with the Mortimer Snow Lyceum Theatre Stock company, Troy, N. Y. The season opens Aug. 28, with Hamlet.

Adelaide Randall is playing leads at West End Heights, St. Louis, having taken Helen Lackaye's place.

The International Stock company, of which Harris Lumberg is proprietor, closed its home season at the International Theatre, Niagara Falls, last Saturday night. The company's repertoire includes The Evil Men Do, The Road to Ruin, A Homespun Heart, For Her Children's Sake, East Lynne, Between Love and Duty, The Shadow of the Cross and several other well-known melodramas.

FOY JOINS THE SHUBERTS.

Eddie Foy has signed with the Shuberts for the comedy role in the Earl and the Girl, which will be put on at the Casino Theatre early in the Fall. According to plans made earlier in the year, Mr. Foy was to have been the feature of Klaw and Erlanger's production of Whitecap, and his engagement had been delayed by a question of salary. Mr. Foy's attempt to book a vaudeville tour proved unsuccessful after he refused the salary offered him by the managers of Whitecap, it is said, and his offer to make a contract with the Shuberts was quickly accepted.

AT SUMMER PLACES.

Mrs. Charles E. Blaney and her two sons are at their Summer cottage, Center Moriches, Long Island.

Mr. and Mrs. Albert McGuckin (Lucille Saunders) are guests of J. Herbert Ware, of Chicago, on his yacht *Vanessa* cruising on the St. Lawrence River to Prince Edward Island.

Percy Plunkett is back in town from a sojourn on the New England coast. Mr. Plunkett shows a new watch charm, in size, hardness and appearance resembling a marble. It is the eyeball of a swordfish captured by him.

Mr. and Mrs. Herbert Labadie and several members of their company are spending a few weeks at the Labadie Camp on the banks of the Big Manistee River near Kalkasha, Mich., one of the finest trout streams in America. Mr. Labadie opens his season the middle of September in an elaborate scenic production of Faust.

E. S. Brigham, manager of the Gillies Theatre, Kansas City, and the Brigham circuit, has returned to Kansas City from a two months' pleasure trip on the Pacific Coast.

Caroline Kelley McCord, who played Mrs. Brown in the Eastern Buster Brown company last season, has been spending the Summer at Sturgeon Bay, Wis., a resort famous for its good fishing. She has made no plans for next season, but expects to return to the stage about Jan. 1.

Lillie Eldridge and her son are spending their vacation in the Catskills.

Frankie Bailey is Summering at Freeport, L. I.

Mr. and Mrs. Frank H. Crane are spending the Summer on their cattle ranch, Leedy, Mon.

MUSIC NOTES.

Walter Damrosch will conduct all except four of the New York Symphony Orchestra concerts, and these will be directed by Felix Weingartner.

Six Saturday night concerts will be given by the Russian Symphony Orchestra the coming season, several popular Sunday afternoon concerts and a road tour will be managed by John Warren.

Handsome headquarters are now building at Fifty-eighth Street and Third Avenue for the National Musical Mutual Protective Union.

A congress for Gregorian Chant will be held at Strasburg Aug. 16-19. The history of the Gregorian Chant will be studied, church concerts given and practice of different chants afforded.

The Choral Festival just closed at Zurich, Switzerland, was a great success in point of attendance and excellence of the programmes rendered. About 15,000 singers were present. A marked feature was the rendition of "Taillefer," by Richard Strauss. Many Americans were in the audiences.

Legrand Howland's opera, Sarrona, was recently presented with success at Aix Les Bains. Minnie Tracy and M. Cadon sang the leading roles.

The sixteenth annual festival of the New Hampshire Teachers' Association was held at Weir's the past week and was largely attended.

Herbert Witherspoon, an American basso who has been appearing with success in song recitals in London in conjunction with the Henry Wood Orchestra in Queen's Hall, arrived home Wednesday on the "Minneapolis." He will begin his American season at the Worcester festivals and will be heard in November in Mendelssohn Hall under the management of Henry Wolfsohn.

OBITUARY.

Josephine De Witt, the former wife of the comedian William West, died in Manchester, Eng., on July 4, as the result of an operation, which brought on blood poisoning and consequent peritonitis. Miss De Witt was born in Springfield, Ill., thirty-one years ago, and was first seen on the stage with her sister Viola. They were skilled musicians and played a violin and cornet. After several years in vaudeville they became members of various attractions, and in 1893 Miss De Witt was married to Mr. West in this city. There was a daughter, and Miss De Witt was then seen in various productions with her husband. For several years they traveled with Nellie McHenry, were later with Matthews and Bulger in Gay Coney Island, and the following year, 1899, appeared with the same players in By the Sad Sea Waves. It was toward the end of this season that they were divorced, and the following season Miss De Witt played in Ryley and Dunne's production of Hotel Topsy Turvy. After that she devoted her talents to vaudeville exclusively and became a strong favorite. Last year she returned from Europe and the Continent for a few months that had been contracted for her here. Her last engagement was at Hurtig and Seamon's in November. Miss De Witt in the preceding September married A. Paris, who was then filling an engagement on the New York Theatre Roof-Garden. They went abroad shortly before Christmas.

H. J. Hill, for about twenty years manager and secretary of the Toronto Exhibition, died recently at his Summer house, Lake Shore Avenue, Island Park. Mr. Hill had been in ill health for the past three or four years. The last months he had been confined to bed. Mr. Hill was born in York, England, in 1848, and went to Toronto about thirty-five years ago. Prior to entering the city clerk's department in 1874 he was engaged in newspaper work on the "Leader" and the "Mail." His connection with the Toronto Exhibition began when he was made secretary of the Exhibition Committee, later succeeding Mr. Magee as manager. He held the office of manager and secretary until 1902, when he was given leave of absence for a year. Owing to ill health he did not take up the work again, and just before the exhibition of 1903 he was succeeded by Dr. J. O. Orr, the present manager. He was a member of the Masonic Order. Mr. Hill was twice married. By his first wife, Rachel Clute, he had two sons and two daughters, Percy and Charles, and Edith and Alice Yorke, prima donna of The Isle of Spice company. His second wife was Florence Prior, by whom he had three children.

Madame Louise Gage Courtney died on the steamship "Colorado" on July 13 and was buried at sea. She was born in Dover, N. J., in 1846, where she was later married to George Gage. After his death she went abroad to study vocal music. She worked in London in oratorio and English ballads for years with Madame Sainton-Dolby, and while there married William Courtney, a tenor. Returning to America in 1880, the Courtneys held prominent church positions and commenced the teaching of vocal music according to the masters of the old Italian school. Until her husband's death, in 1903, Madame Courtney carried on her most successful work, both in New York and London. She was known as an authority on parliamentary law, and she painted in miniature and upon canvas. Several musical numbers were composed by her.

Viola Clifton, who was famous in vaudeville twenty years ago, died on Aug. 5 at Philadelphia, where she had conducted a boarding house for several years. She was about sixty years old. Her real name was Jackson. Under the name of Clifton she first appeared in vaudeville in Philadelphia, and was said to have been the original lightning change artist. She was thrice married, one of her husbands being Paul Allen, well known to old-time theatregoers as a partner in the Lester and Allen, black-face team. Her two children, a boy and a girl, have been missing for the past thirteen years. The daughter married a wealthy foreigner, who persuaded her to give up her family, and since then no word has been had of her. A small sum of money remains after paying Miss Clifton's debts, and an effort is being made to find the children.

The sudden death on Friday last at the Hotel Imperial, this city, of Mary J., wife of L. L. Salveter, proved a shock and surprise to her many friends in the profession. Mrs. Salveter was an aunt of Mabel Eaton, the well-known actress, and was highly esteemed among leading professionals for her many gifts of heart and head. Her remains were taken to St. Louis, her native city, for burial. Mrs. Salveter, who was but forty years of age, contracted pneumonia a few weeks ago, ensuing complications causing her death.

Mrs. Lee Tuttle, sister of Fay Templeton, died at Bellevue Hospital, New York city, on Aug. 4, of tuberculosis. Mrs. Tuttle had been ill for some time, but her condition was not discovered until the week before her death, when it was too late to save her.

Queenie May Liebler, late with Frank Daniels' chorus, died at Deer Island Hospital on August 1. Burial was at Hartford, Conn. She leaves a child eight years of age.

A. W. Patterson, a member of the Hawthorne Amusement company playing at West End, Waco, Texas, died suddenly in that city on July 27.

ENGAGEMENTS.

Mary Thompson, by W. E. Nankeville, for Human Hearts (Western) company.

Bertha Seelen, with Pilgrim and Elliott's For Her Sake company, to play the American girl.

THE McKEE COLLECTION.

Sale of Part Eight of the Famous Collection of Portraits, Autographs, Etc.

The sale catalogue of the eighth part of the famous McKee collection contained many fine examples of rare dramatic portraiture, as will be seen below, some choice views, and the manuscript of Edgar A. Poe's "Malume" in the handwriting of the author, which brought $1,000. There was the usual assemblage of the dealers and collectors present at the various sessions. I regret to say that the great collector, E. J. Wendell, was not present during the sale. Most of the lots were purchased by the various dealers, among whom may be mentioned J. O. Wright and Company, Joseph Sabin, E. Gottschalk, and Mr. Sloog. The attendance was large at all the sessions. The following are the principal dramatic lots, as numbered in the catalogue, the price per piece, and the purchaser.

6780. William Abbott, English actor, appeared at Park Theatre in 1835. Original water color portrait as Romeo, drawn by S. De Wilde. Very fine. Bought by J. O. Wright and Company, $6.

6782. Frances Abington. Engraved portrait, in brown tint, by F. Bartolozzi, after Richard Cosway, proof before inscription. Very fine. London, 1783. Bought by same buyer, $5.

6783. —— Engraved portrait as Roxalana (from the "Hibernian Magazine"). Rare. Bought by same buyer, $3.50.

6784. —— Engraved portrait as Roxalana, by J. K. Shirwin, after Sir Joshua Reynolds. London, 1791. Bought by same buyer, $7.50.

6785. —— Etched portrait as Scrub. Full length, hair in papers, right hand thrust in pocket of long coat, two framed pictures on wall, one of Mr. Weston as Scrub, shouting "Murder! Murder!" the other of Mrs. Abington as Thalia. Extremely rare. London, 1786. Bought by Alfred Becks, $6.25.

6793. Augustus A. Addams. Early American tragedian. Lithograph portrait as Hamlet, Full length, by Newton, of Pittsburgh. Very rare. Circa 1840. Bought by E. G., $3.50. A bargain at price quoted.

6796. Ira Aldridge. Famous African tragedian. Lithograph portrait, in plain dress, by Barabas. Rare. Bought by J. O. Wright and Company, $2.

6797. —— Lithograph portrait as Othello, by J. Chailloux. On India paper. Rare. No place, no date. Bought by A. B. for order, $2.20.

6799. Mons. Alexandre. Celebrated ventriloquist (real name Alex. Vattemare), appeared on New York stage in 1840. Mezzotint portrait. Proof before letters. (Creased.) Extremely rare. Bought by Joseph Sabin, $3.75.

6801. —— Colored engraving, showing him in various characters. Rare and curious. London, no date. Bought by Alfred Becks, $2.25.

6803. Andrew Jackson Allen. Early American actor. Lithograph portrait as Goldfinch, drawn on stone by D. C. Johnston, lithographed by Pendleton. Very rare. No place, no date. Bought by Spaulding, $6.

6821. American Theatre. (Bowery Theatre.) File of playbills of this famous theatre from Aug. 11, 1834, to July 13, 1835, covering the special engagements of J. B. Booth, J. R. Scott, Mr. Hamblin, "Jim Crow" Rice, Madame Celeste, Mrs. Austin, and others. A large number of benefit bills included. Presumed to be complete, but not so guaranteed. Bound in half sheep, folio. (As one piece.) Bought by Douglas Taylor, $10.

6828. J. H. Anderson (the "Wizard of the North"). Lithograph portrait (colored by hand) as Rob Roy, by Robert Cruikshank. London, 1856. Very scarce. Bought by Alfred Becks, $1.20.

6842. Charles Bannister. Etched portrait as Miss Polly Peachum. London: J. R. Smith, 1781. Bought by J. O. Wright and Company, $4.

6843. John Bannister. Mezzotint portrait, in plain dress, drawn and engraved by G. Clint. Fine and rare proof. London, 1829. Bought by A. B. on order, $6.50.

6851. Mrs. Spranger Barry. Mezzotint portrait, in plain dress, engraved by S. Paul, after Kettle. London: John Bowles, no date, Scarce. Bought by Joseph Sabin, $4.25.

6852. Bartholomew Fair. Engraved view of the attractions presented at this famous fair in 1721. In fan form, with accompanying description, including Lee and Harpers' Theatrical Show, Fawkes, the Conjuror, etc. Rare and curious. London, no date. Bought by J. O. Wright and Company, $2.50.

6856. Josephine Bartolozzi. Sister of Madame Vestris, married J. R. Anderson and appeared on New York stage in 1831. Lithograph portrait, by J. H. Lynch, after T. Warrington. India proof. Fine and scarce. London, 1828. Bought by J. Sabin, $2.25.

ALFRED BECKS.

(To be continued.)

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 18.

Mitchell and Cain—Park, Worcester, 7-12, Park, Saratoga, 14-19.
Mitchell and Marron—Oakwood, Pittsburgh, 7-12.
Mitchell, Lizzie—New Alcazar, Denver, Col., 7-12.
Mitchells, Three—Henderson's, Coney Island, N. Y., 7-12.
Montague's Cockatoo Circus—Keith's, N. Y., 7-12.
Mooney and Holbein—Keith's, Phila., 7-12.
Moore and Littlefield—Morrison's, Rockaway Beach, 7-12.
Morris and Morris—Port Townsend, Wash., 7-12.
Morton, Gertrude—Terre Haute, Ind., 7-12.
Moxleys, The—Forest Casino, Providence, 7-12.
Mowatts, Five—Freebody Park, Newark, 7-12.
Mullin and Corelli—Temple, Detroit, 7-12.
Murphy and Francis—Proctor's, Newark, 7-12.
Murphy and Willard—Athletic Park, Buffalo, July 30-5.
Nellson's Aerial Ballet—Henderson's, Coney Island, N. Y., 7-12.
Newell and Niblo—Farm, Toledo, O., 6-12, Coliseum, Cleveland, 14-19.
Nihilist, The—Southern, Pittsburgh, 7-12.
Noblea, Milton and Dolly—Morrison's, Rockaway Beach, 7-12.
Norrisses, The—Forest Casino, Providence, 7-12.
O'Brien and Havel, Olympic, Chgo., 7-12.
O'Brien, Kitty—Casino, Paducah, Ky., 6-12, Doling Park, Springfield, Mo., 14-19.
Osbourne and Wallace—Pastor's, N. Y., 7-12.
Otte, Nick—Three Rivers, Mich., 7-12.
Palmer and Robinson—Unique, San Francisco, 7-12.
Parkers, The—A. and S., Boston, 7-12.
Paulinetti—Coliseum, London, Eng., June 19-12.
Pelletier, Dora—Freebody Park, Newport, 7-12.
Pelot, Fred and Annie—Lakeside Park, Akron, O., 7-12, Steeplechase Pier, Atlantic City, 14-26.
Personi, Camille—Newark, O., 6-12, Myers' Lake, Canton, 13-19.
Peskoff Troupe—Hammerstein's, N. Y., 7-12.
Pewitt—Valley, Syracuse, 7-12.
Pierce, Florence—Saratoga Park, Pottstown, Pa., 7-12.
Polk and Trask—Nantasket Beach, Boston, 7-12.
Pongo and Lee—Pastor's, N. Y., 7-12.
Potter and Hartwell—Pastor's, N. Y., 7-12.
Powell's Minstrel Maids—A. and S., Boston, July 31-12.
Powers Brothers—Canton, O., 7-12.
Powers and Theobald—Utahna, Salt Lake, 7-12.
Presette and Keith—Athletic Park, Buffalo, 7-12.
Price, Harry M.—Saratoga Park, Pottstown, 7-12, Young's Pier, Atlantic City, 14-19.
Prevost and Prevost—Pastor's, N. Y., 7-12.
Pryors, The—Oakwood, Pittsfield, 7-12.
Purvis, James R.—Elmira, N. Y., July 29-1.
Quinlan and Mack—Keith's, Boston, 7-12.
Quinlans, Juggling—Atlantic City, July 31-12.
Radford and Valentine—Tivoli, London, 7-Sept. 16.
Raimond and Good—Pastor's, N. Y., 7-12.
Ramsdell and Bonnley—Forest Casino, Providence, 7-12.
Ramsey Sisters—Reed's Lake, Grand Rapids, 7-12.
Rauf, Claude—Killarney, Can., 7-12.
Rawls and Von Kaufman—Park, Dubuque, 7-12.
Raymond and Kurkamp—Barrasford Tour, Eng., July 31-12.
Raymond and Tricey—Lake Park, Madison, Wis., 7-12.
Redford and Winchester—Riverside, Saginaw, 6-12, Winona Park, Bay City, 13-19.
Redledge, Floye—Park, Quebec, Can., 7-12.
Reilly, Johnnie—Erie, Pa., 7-12.
Reno and Murray—Park, Leavenworth, Kan., 7-12.
Rianos, The Four—Electric Park, Baltimore, 7-12.
Rice, Fanny—Morrison's, Rockaway Beach, 7-12.
Rice Brothers—Westboro, Mass., 7-12.
Rich, Jack and Bertha—Temple, Detroit, 7-12.
Robinson, Ethel—Hopkins', Louisville, 7-12.
Robinson and Thompson—Chutes, San Francisco, 7-12, Lyceum, San Francisco, 14-19.
Robinson and Grant—Athletic Park, Buffalo, 7-12.
Rocheforth and May—Myer's Lake, Canton, 7-12.
Rogers, Will—Hammerstein's, N. Y., July 17-12.
Rollker, Edward G.—Alhambra, Savannah, Ga., July 31-12.
Ross and Lewis—Metropole, Manchester, Eng., 7-12, Hippodrome, Bury, 14-19, Berlin, Germany, 21—indefinite.
Rosar Trio—Ft. Wayne, Ind., 7-12.
Rossi's Horse—Proctor's, Newark, 7-12.
Royer Brothers—Athletic Park, Buffalo, 7-12.
Royal Japanese Troupe—Brighton Beach, N. Y., 7-12.
Royce, Ray L.—Shea's, Buffalo, 7-12.
Rozinos, The—Olympic, Chgo., 7-12.
Russell and Tillyne—Keith's, Boston, 7-12.
Russell, Bijou—Cambridge and Middlesex, Eng., 7-12, Palace, Plymouth, 14-19, Palace, Bristol, 21-26.
Russell, Dorothy—Temple, Detroit, 7-12.
Russell, Sylvester—Liberty, N. Y., 7-12.
Russell, Winfrey B.—Ben's, Escanaba, Mich., 7-12.
Ryan and Douglas—Empire, Freeport, Ill., 7-12.
SABEL, JOSEPHINE—Paris, France—indefinite.
Santell, Great—Chgo., 7-12.
Scott and Vokes—Freebody Park, Newport, 7-12.
Seeth, Julius—Luna Park, Coney Island—indefinite.
Shannons, Four—Park, Dover, N. H., 7-12.
Sharp, Blanche—Park, South Bend, Ind., 7-12.
Sharpley and Flynn—Keith's, N. Y., 7-12.
Shaw, Pete—Steel Pier, Atlantic City, July 31-12.
Sheridan and Forest—Gardner, Mass., 7-12.
Sherman and De Forest—Shea's, Buffalo, 7-12.
Simpsons, Musical—Valley, Syracuse, 7-12.
Sims, Rosabie—Wilcox Park, Bay City, 7-12.
Slater and Finch—Coney Wheeling, W. Va., 7-12.
Sloan, Blanche—Casino, Manhattan, 7-12.
Smirl and Kessner—Robeson Park, Ft. Wayne, Ind., 6-12.
Somers and Wible—Trenton, N. J., 7-12.
Spiessel Brothers and Mack—Keith's, N. Y., 7-12.
Staley, Vielee—Keith's, Phila., 7-12.
Stahl, Rose—M. P., Brighton Beach, 14-26, Orph., Denver, 28-Sept. 4.
Stanley and Hockman—Casino, Manhattan Beach, 7-12.
Stebbins, 8—Olympic, Chgo., 7-12.
Stephens, Paul—Electric Park, Baltimore, July 31-12.
St. John and Le Roye—Pleasure Bay, N. J., July 1-Aug. 14.
Stinson and Merton—Keith's, Phila., 7-12.
Storm and Haley—Woodworth's, Lancaster, 7-12.
Stuart—Morrison's, Rockaway Beach, 7-12.
Sturant and La Vere—Gibson Park, Jamestown, N. Y., July 31-12.
Sullagley Brothers—Forest Casino, Providence, 7-12.
Sully and Phelps—Aurora, Ill., 7-12.
Sully and Phillips—Garden H., Peoria, 7-12.
Sunetaro's Japs—Coliseum, Cleveland, 7-12.
Surasell and Hazel—Idea, Fond du Lac, 7-12.
Sutton and Sutton—Idlewild Park, Newark, 6-12, Olentangy Park, 13-19.
Swan and Bambard—Keith's, N. Y., 7-12.
Swicards, The—Summit Park, Oriskany, N. Y., 7-12.
Talbot and Rogers—Orph., Los Angeles, July 31-12.
Taylor, Mae—Palace, Boston—indefinite.
Teal, Raymond—Casino, San Diego, Cal., 7-12.
Tenley, Elmer—Morrison's, Rockaway Beach, 7-12.
Texana Sisters—Ingersoll Park, Des Moines, Ia., 6-12.
Thompson Sisters—Eureka, Cal., 7-12.
Thorne, Mr. and Mrs. Harry—Electric Park, Newark, N. J., 7-12.
Tobins, The—Hammerstein's, N. Y., 7-12.
Travers, Roland—Wonderland, Decatur, Ill., 6-12, Wonderland, Danville, 13-19.
Transatlantic Four—Proctor's, Newark, 7-12.
Travers, Roland—Wonderland Decatur, 7-12.
Trolley Car Trio—Girardsville, Pa., 7-12.
Turner, J. O.—Luna Park, Coney Island, N. Y.—indefinite.
Usher, Claude and Fanny—Avon Park, Youngstown, 7-12.
Valdares, Five—Chester Park, Cincinnati, 7-12.
Victoria, Etta—Westboro, Mass., 7-12.
Voelker, Mr. and Mrs. Fred—Olympic, Chgo., 7-12.
Von Gofre and Cottrely—Spellman's, Osgood, Ind., 7-12, Fairs, Fairmont, 14-19.
Vontello and Nina—Keith's, Boston, 7-12.
Walbourn and Whitney—Spring Bank Park, London, Can., 7-12.
Wallace and Beach—Olympic, Chgo., 7-12.
Walsh, Austin—Woolworth's, Lancaster, 7-12.
Walter and Magill—Central Park, Allentown, 7-12, Oakdale Park, Easton, 14-19, Spring Lake, Trenton, N. J., 21-26.
Walthour, James—Casino, Manhattan Beach, 7-12.
Waltz, Al.—Oakwood, Pittsfield, 7-12.
Wangdoodle Comedy Four—Dreamland, Coney Island, N. Y., 7-12.
Warde and Cosle—Family, St. Louis, July 31-12.
Wardo and Wardie—Doyle's, Atlantic City, July 31-12.
Warren and Renshaw—Escanaba, Mich., 7-12.
Walsh Brothers—Family, E. St. Louis, Ill., 7-12.
Welsh, Charles—Star, Ft. Wayne, 7-12.
West and Van Sicien—Ramona Park, Grand Rapids, 13-19, Park, Saginaw, 20-26.
Westcott, Eva—Lakeside Park, Akron, 7-12.
Weston and Raymond—Grump's Park, Macon, 7-12, Hyatt's, Columbia, S. C., 14-19.
Weston, Dan—Park, Bayonne, N. J., 7-12.
Wharton and Le Roy—Lake Contrary, St. Joseph, 7-12.
White, Ed B. and Rolla—Cripple Creek, 7-12.
Whitman, Frank—Hoag Lake, Woonsocket, R. I., 7-12.
Wickers—Bijou, Marinette, Wis., 7-12.
Wikoff, Baby Irma—Bijou, Green Bay, 7-12.
Williams and Melburn—Mayflower Park, South Hanson, Mass., 7-12.
Wilson and De Monville—Park, Kalamazoo, 7-12.
Wilson, Helen Marie—Electric Park, Baltimore, 7-12.
Wiora Trio—Keith's, N. Y., 7-12.
Wood, Francis—Athletic Park, Buffalo, 7-12.
Wood, George H.—Keith's, N. Y., 7-12.
Woodford's Animals—Dreamland, Rochester, 7-12.
World and Kingston—Proctor's, Newark, 7-12.
World Comedy Four—Keith's, N. Y., 7-12.
Yackley and Bunnell—Gorman's, Medford, Mass., 7-12.
Yamamoto Brothers—Casino, Manhattan, 7-12.
Ye Colonial Septette—Freebody Park, Newport, 7-12.
Young America Quintette—Keith's, Phila., 7-12.
Young, Ollie, and Brother—Henderson's, Coney Island, July 31-12.
Zancigs, The—Proctor's 23d St., 7-12, Keith's, Phila., 14-19.
Zimmerman, Willy—Temple, Detroit, 7-12.
Zipho—Athletic Park, Buffalo, 7-12.
Zooks and King—Woolworth's, Lancaster, 7-12.
Zoellers, Three—Paragon Park, Boston, 7-12.

Born.

GADEN.—A daughter, to Mr. and Mrs. Garland Gaden on May 28th, at their country home, "The Orchard," Freeport, Long Island.

Married.

HARRIS—RANDALL.—Frank C. Harris and Florence Randall, at Dayton, O., on Aug. 2.

Died.

CARNER.—Jacob W. Carner, at Fulton, N. Y., on July 23, aged 72 years.

CLIFTON.—Viola Clifton, at Philadelphia, on Aug. 2.

COURTNEY.—Madame Louise Gage Courtney, at sea, on July 13.

DE WITT.—Josephine De Witt (Mrs. A. Paris), at Manchester, Eng., on July 4.

HILL.—H. J. Hill, at Island Park.

KENWARD.—Edith Kenward, at Paris, France.

PATTERSON.—Suddenly, on July 27, at Waco, Tex., A. W. Patterson.

LIEBLEE.—Queenie May Liebles, at Deer Island, on Aug. 1.

SALVETER.—At New York city, on Aug. 5, of pneumonia, Mary J. Salveter, aged 40 years.

SMITH.—At Keyport, N. J., on July 18, of heart failure, Thomas F. Smith, aged 36 years.

TUTTLE.—Mrs. Lee Tuttle, at New York city, on Aug. 4.

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JAMES A. BLISS.



James A. Bliss is one of the popular members of the Belasco Theatre Stock company—popular through sheer force of superior work in character roles calling for intelligent study and handling. Mr. Bliss has essayed a wide variety of parts since his advent as a member of the Belasco company, and in each instance he has demonstrated the possession of a remarkable gift for portraying character. Perhaps much of Mr. Bliss' success is due to the fact that he is an artist of more than common skill. Some of his pen and ink and water color effects are prized possessions of his fellow players, who have come to regard him as a most gifted actor, one capable of playing a diversity of parts and playing them exceptionally well. To the public Mr. Bliss occupies the position of the player who can always be relied upon to give a splendid performance—a conscientious, thoroughly capable and intelligent actor. —John H. Blackwood, Resident Manager, Belasco Theatre, Los Angeles.

LETTER LIST.

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WOMEN.

Adams, Mabelle, Miss T. Averill, Lillian Avann, Claude Albright, Charlotte Allen.

Bayer, Lillian, Eva Bennett, Mrs. Jake Bernard, May Buckley, Anna Blancke, Grace Benham, Florence Brooks, Mrs. F. M. Bates, Marguerite Binford, Maude Beaumont, Katie Barry, Edith Blair, Lisle Bloodgood, Grace Belmont, May Bernard, Julia Brink.

Clifford, Marie, Adt D. Currier, Madeline Clark, Gladys Claire, Alice Crowley, Helen Chester, Meta Caldwell, Marea Christy, Lotta Crabtree, Clara Cole, Catherine Call, Gwendoline Coats, Mrs. H. G. Carter, Blanche Collon, Grace Clark, Gertrude Claire, Rosa Cooke, Grace Cameron, Edna May Crawford.

Desmond, Mona, Grace Dare, Cora Dalgouard, Lee Dudley, Gertrude Davis, Reba Donaldson, Beatrice De Vere, Estelle Dupree, Ines Dean, Bertie Dale, Sadie D'Orsell, May Duryea, Lynn D'Arcy.

Emmett, Minnie, Lucy Escott, Marjorie Eledson, Maud Elliott.

Fredricks, Emma L., Viola Fitzpatrick, Jeannette French, Pauline Fletcher, Marion French, Mabel Florence, Eva Francis, Edwina Forrester, Winifred Florence, Fannie Fields, Grace Filkins.

Graham, Adelaide, Gussie Gardner, Alice Gale, Mrs. J. Gordon, Genive Gibson, Marie Gower, Frances Gibson, Bonnie Goodale.

Hawkins, Gertie, Amy Hamlin, Ella W. Harmon, Dorothy Hunting, Grace Huntington, Ada Hall, Minnie Hall, Florence Hill, Tessie Haynes, Ella Y. Hanke, Billie Halton, Helen Howe, Alice Holliday.

Ireland, B. Helen, Alice R. Ives.

Jewitt, Sarah, Marie Taylor Johnson, Mrs. B. S. Johnson, Florence Jerome, Ola Jeffries.

Klutzing, May, Josephine Kennedy, Mrs. Thos. Kelly, Alberta Keen, Belle Knapp, Adelaide Keim, Violette Kimball, Kitty Kelly.

La Tour, Marie, Margaret M. Lewis, Selma La Salle, Morgia Lytton, Gladys Leroy, Gertie Le Claire, Dorothy Lewis, Lucy Lamberton, Lillian Lloyd, Grace Leonard.

Maxwell, Teresa, Louise Margaret, Margaret May, Gertrude D. Magill, Alyce P. Moore, Ethel Morton, Virginia Milton, Mrs. Lew Martin, Olive Madison, Mabel Montgomery, Jane Marbury, Florrie Mace, Eleanor R. Morton, Sue B. Mead, Dena May, Louise Moore, Mrs. Frank Mandeville, May Madcap, Melita Milton, Minnie Martritt, Nan Morrow, Leila McIntyre, May McCabe, Aileen May.

Nichols, Lula, Nellie V. Nichols, Mrs. Thos. Nawn.

Owen, Minnie, Isabel O'Madigan, Kathryn Oysterman, Helen Ogden, Mazie Oliver, Elita P. Otis, Helen Ogden, Mirtel Ouner, Ida Owens.

Payne, Elsa, Rita Purcell, Jeannette Palmer, Margaret Pitt, Sophie Peterson, Marjorie Point, Marie Park, Laelie Preston, Janet Priest, Jennie Purtell.

Quinn, Bertha.

Raymond, Lizzie B., Madeleine L. Ryley, C. Blanche Rice, Jane Reed, Katherine Rober, Lillian Rhodes, Ida Rock, Dorothy Rossmore, Fanny Rice, Mrs. W. V. Ranous.

Sullivan, Nana, Nan Sickler, Marion Stanley, Mrs. Allan Shaw, Marie Stewart, May Sawbon, Lillian E. Swain, Marie Shotwell, Lillian Schovelin, Lucile Simpson, Lillian Seymoure, Norma Seymour, Sue Stillman.

Tapp, Bertha, Dixie Twain, Agnes Templeton, Charlotte Thompson, Catherine Tanner.

Vinton, Margaret, Marie Van Tassell.

Westner, Lillian, Blanche Whitaker, Mrs. Stephen Wright, Jennie Winston, Anna Wills, Lottie M. Wood, Clara Wallser, Ivah Wills, Mrs. S. B. Wolf, Anna E. Wilson, Jane Wheatly, Helen Ward, Alice Walker.

Zemmer, Gertrude.

MEN.

Applegate, Roy, Jack Auslet, Spencer Abors, R. S. Alston, Lon Allen, Henry American, Thos. Alexander, Harry Adams, Howard Anderson, Edwin August, Geo. Alexander, I. R. Amory, Bert Angeles, F. A. Arnold.

Ball, Clarence, Reg. Barlow, A. H. Barrows, J. G. Beesy, Jas. A. Beall, Harry Bruce, Adgeon Bellvue, J. A. Braidwood, Chas. H. Brown, Alf. Backs, P. D. Brattstrone, Edwin N. Brooks, Frank H. Bright, Will J. Block, Jas. A. Brady, Dick Bosanko, Chas. H. Bowers, M. S. Barney, Harry Botter, Fred'k Bock, Al. Boland, Oliver D. Byron, O. H. Butler, Eugene Bryant, Chas. O. Brown, E. H. Baxter, Paul Barnett, Willard Bowman, Stuart Barnes, Fellston Bryce, Harry Bond.

Campbell, Frank G., Chas. J. Campbell, Jno. Cope, Ward Caulfield, Osborne Clemson, Edw. H. Cahill, Thos. Conrad, Jos. Conners, Jas. Cooper, Prof. Edward Crook, Jno. F. Cosgrove, P. S. Chinn, Royal Cutter, W. S. Cleveland, Eugene S. Cowles, Harry M. Clark, Jas. Collins, Arthur E. Claire, Will T. Chatterton, Jack Chagnon, Wm. Crosby, A. E. Clark.

Dudley, Frank, Byron Douglas, Carter De Haven, Victor E. De Kiraly, J. W. Davidson, F. A. Duke, J. F. Durham, Thos. De Pew, Harry De Forrest, T. N. Downs, Jno. A. Dewey, Chester De Vonda, Herbt. Denton, Alf Dalby, Rich'd Drew.

Earle, Rich'd, Joe Epstein.

Foetell, J. E., Jos. Fitzpatrick, Irving Finn, R. D. Fiske, Wilson Forbes, Jos. J. Farrell, Geo. S. Fell, Dick Fitzgerald, Max Freeman, Ferguson and Mack.

Garrick, Jack, Gordon Grey, Jno. Griffith, Harry Glick, J. L. Gavin, Wm. A. Graham, Nell Gray, Grant and Cambell.

Hunsaker, Lawrence, Ralph Hellard, Rob't Hazelton, Geo. H. Haynes, Chas. P. Hammond, Jno. M. Hamilton, Capt. Sydney Hinman, Ernest F. Hawkins, Rich'd Hutchins, Howell Hansel, Norman Hackett, H. B. Hooper, Jack Hoeffler, Theo. Hamilton, H. K. Hexter, A. W. Handy, Walter Halback, Harry Horton, Jno. Harding, C. L. Hagen, Brandon Hurst.

Inman, Rob't, Fred. Intropidi.

Janes, Frank, Javis Jocelin, Juca Wood and Clawson.

Kingsbury, Geo. A., Will Kelley, Jos. W. Kilgour, Chas. N. Kinsley, Paul Kester, J. M. J. Kane, Harry C. King, Frank Kessel, Harry King, L. R. Kennard, Fred'k Knights, Jos. F. Kelly, Jno. J. Kennedy.

Lane, Arthur O., L. R. Lafferson, B. Lytell, Geo. W. Leslie, Geo. Le Soir, H. Loebel, Chas. Lloyd, Rob't E. Lennon, Wilfred Lucas, Jack Lyle, Frank H. Livingstone, Alf. M. Langstaff, Louis Lavalle, Phil Leroy, David R. Leslie, Lyman Bro's.

Maynard, Fred'k, Geo. Mansfeld, Lloyd Moore, Luke Martin, Chas. A. Morgan, Chas. B. Middleton, Alb. E. Morgan, Edw. Miller, J. K. Murray, Edwin Mordant, Geo. Moran, Henry C. Mortimer, Thos. Martin, L. G. Mercer, Fred'k R. Mortimer, Frank Mooney, W. A. Milliken, Wm. L. Malley, Chas. P. Morrison, Jos. F. Macdonald, Jos E. Mackin, J. J. Macdonald, Chas. D. Mackay, Alb. McGovern, Rob't McIntyre, Noble McDonald, Jerald MacDonald.

North, Wilfred, Geo. Neville, Prof. Newman, Louis Nethersole, Hale Norcross.

Phillips, Will F., F. G. Perry, Herb. H. Power, H. J. Pringle, E. B. Platt, Max Plohn, La Fayette Parks.

Robinson, Andrew, Horace Raulton, Harold Rehill, Pat Rooney, Dave Rich, T. K. Ritchy, Wm. L. Roberts, Thos. Ross, Geo. K. Rolands, A. L. Rheinstrom, Cyril Raymond, Mart Reagan, Walter Rehan, Edw. B. Rodgers, Jack A. Reed, Austin F. Root, Lawrens Ross, Frank Rushworth, Geo. Rollins.

Smith, Alex., Jos. Selman, Sam'l L. Studley, D. D. Sears, Westropp Saunders, W. H. Schilling, Chas. R. Stickney, Lisle Sterritt, Fred Sidney, Dexter Smith, Harry Sellers, T. D. Sullivan, Chas. W. Strine, Mat Snyder, Al. Shean, Chas. L. Stoddard, Geo. C. Staley, Lester Sanford, C. S. Sullivan, R. S. Sutro, Swallow and Markis, Rich'd Sherman, Chas. Swikard.

Tull, Chas. H., Alex Thompson, J. Edw. Trevor, Frederic Trevaellian, Edw. C. Trautman, Harry C. Truax, Geo. Tenney.

Vinard, Henry, Lou Vinard, Gus Vaughan.

Winters, Jack O., Wm. P. Wallis, Bert C. Wood, R. Warrin, Harry Webster, Alvin Wyckoff, Fred Weston, Karl Way, Harrison J. Wolfe, Frank Wallace, Guy West, Ford West, Clifton Whitman, Guy Wilcoxe, Edwin C. Wayner, Chas. Wayne, Arthur L. Wood, Geo. Wharnock.

Yorkley, Henry, Mr. Yelvington, Jas. Young, Jr.

REGISTERED MATTER.

Miss M. R. Moulton, Gertrude Claire, Nellie Richmond, Clara Paulet, Martin Pache, C. Townsend Irwin, Frank E. Rowan, Max Freeman, W. Rhodes, F. A. Demerest, D. H. Hunt, Jas. W. Guildtouch.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The bill at the Olympic this week: O'Brien and Havel, Mr. and Mrs. Fred Voelker, the Rosinos, Georgia Gardner and Joseph Maddern, Phyllis Allen, Amann and Hartley, Daisy Harcourt, De Onzo Brothers, George and Libbie Dupree, Al Stebbins, Hall and Colborne, Wallace and Beech, Collingwood Sisters.——Opening bill at Haymarket week of 14: Josie Sadler, Gardner and Maddern, Mr. and Mrs. Frederic Voelker, Allini's monkey, Knight Brothers and Sawtelle, Gardner and Stoddard, Amann and Hartley, Rawls and Von Kaufman, Kurtis' dogs, Jarvis and Tudor, George and Libbie Dupree, Margaret McBride, Cromwell Brothers, and the Three Merrymakers.——Sans Souci Park: High Mogul in theatre, high diving, concerts, fireworks and Consuelona.——Coliseum: Ellery's Royal Italian Band.——Riverview Park: Pain's Fall of Port Arthur.——Riverview Park: Rivoli's Imperial Italian Band.——Chutes Park: Rivoli's Imperial Italian Band.——Chutes Garden: Brooke's Band, with Anna Geisler Woodward, soloist.——Trocadero: Tutti Frutti Burlesquers.——Items: Another excellent bill at the Olympic last week included hits by Sylvester, Jones and Pringle, Mary Norman, Knight Brothers and Sawtelle, Luzi Pecaro Trio, and Sydney Grant. Jules and Ella Garrison in their Roman sketch were well received in spite of Mr. Garrison's hoarseness.—Hal Davis has become a Chicago vaudeville manager through the acquisition by his firm of the Thirty-first Street Theatre. It is being remodeled and will open Sept. 10, four performances daily at 10 and 20 cents, and will be run as part of the Davis-Churchill circuit, which includes houses at Quincy, Peoria, Springfield, Sedalia and Grand Rapids. Mr. Davis' partner, E. P. Churchill, has moved to Chicago from Peoria with the general office of the circuit.—The New American will open as a vaudeville house Sept. 4.—The Rosinos are going with Fay Foster for the season.

O. L. COLBURN.

BOSTON, MASS.—There is no decrease whatever in the popularity of the Fadette Woman's Orchestra at Keith's and a new programme is given this week to head the bill, which includes John W. Albaugh and Olive May in Lady Betty's Highwayman, Avon Comedy four, Elton-Polo Troupe, Mignonette Kokin, Dixon, Bowers and Dixon, Quinlan and Mack, Galletti, dogs and monkeys, J. Warren Keane, Russell and Tillyne, Ventello and Nina, Barrett Brothers, Chick, and the kinetograph.——The popularity of the Summer stock burlesque co. at the Palace is very greatly enhanced by the excellent olios provided by Manager C. H. Waldron. This week the strong cards are Reno and Smith, Alice Leslie, Martin and Quigg, the Glockers, and Pat Touhey.——For the vaudeville attractions at Austin and Stone's Powell's Minstrel Maids remain the strong attraction, but the bill also includes the Chandlers, Lombard Brothers, Tom Bateman, the Nortons, Ray and Graham, and the Parkers.——At Norumbega Park the attraction at the open-air theatre is Mr. Planet from Mars, which is given by the same musical comedy co. recently seen to so great advantage at the Point of Pines.——For the open-air bill at Paragon Park the engagements include the Zoellers, Polk and Trask, and Forber.——Lexington Park numbers among its engagements Eckert and Berg, C. W. Littlefield, Hayman and Franklin, Lizzie Daly, Spaulding Brothers, and the komeograph.——At Medford Boulevard the Elmore Sisters head the bill, with Yackley and Bennett, Kenyon and De Garmo, Hathaway and Walton, Pero and Wilson, the komeograph, and a display of liquid air as an extra feature.——At the open-air theatre at Bass Point the bill includes Devine and Shurta, Williams Duo, Florence Kipling, Jeanette Harrington, and the Macks.——Charmion will be the leading attraction in the bill which will reopen the season at the Howard Athenaeum 21.——Harry N. Farrer, manager of the Columbia, and his family are at Canobie Lake, in New Hampshire, for the remainder of the Summer.

JAY BENTON.

JERSEY CITY, N. J.—Park Theatre, Bayonne (E. A. Schiller, mgr.): Business continues very good and the bill offered is appreciated. Appearing July 31-5 were Master Gus Suckow (local) in clever imitations of George M. Cohan; Mr. and Mrs. Harry Thorne in the good old act, An Uptown Flat; Al. Lawrence, who was fine in imitations and songs; the Trolley Car Trio, clever acrobats; Three Sisters Considine, graceful dancers and fine acrobats; Dora Pelletier, good in songs and impersonations; Howell and Emerson, a fine song and dance team, and Sadie McDonald and her picks, who pleased. The Sunday shows consist of orchestral music and moving pictures.——Items: Manager Thomas W. Dinkins, of the Bon Ton, will have another burlesque co. out next season, called the Alcazar Girls.—New dressing-rooms are being added to the Bon Ton.

WALTER C. SMITH.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Notwithstanding the fact that there are six or seven light vaudeville houses running in opposition to this circuit house there is never a slack in the attendance and it is seldom that the box-office is not sold out. The bill for week July 24-30 was splendid. The big card was Wizard Stone, assisted by Irene Stone, in their Hazardous Globe act. Max Figman, Adelaide Mangia and co. have a good little playlet entitled Catching a Husband. This is followed by Godfrey and Henderson in a one-act fantasy called A Daughter of the Gods. Harper, Desmond and Bailey are colored entertainers who make good. Others were Schepp's dogs and ponies, Frederick Voelker, violin virtuoso, and the Esseil and Vernon co. in their comedy acrobatic pantomime, The Elopement.

DON W. CARLTON.

KANSAS CITY, MO.—At Hopkins' Forest Park July 30-5 a bill of varied character was well received by good-sized audiences. Madame Colgrove with her horses and dog were given the place of honor, while other numbers included Leah Russell, Professor Hurd, Lee and Chapman, and Blanchette and Newman.——In the German Village at Electric Park 30-5 a bill composed of Westerly Sisters, Rose Vandaleur, and Neff and Miller was enthusiastically received.——At Fairmount Park Theatre 30-5: Empire Comedy co., Rhoda Barnard, William G. Rogers, Bert Granville, and the terriscope furnished entertainment to fair sized crowds.

D. KEEDY CAMPBELL.

SAN FRANCISCO, CAL.—At the Orpheum July 24-31: S. Miller Kent and co., Wilton Brothers, Messenger Boys' Trio, La Belle Estellita, Bertie Fowler, De Koe Trio, Talbot and Rogers, the De Garris Statuary, and pictures.——At the Chutes 24-31: Both-well Brown and the 100 children in Princess Fun Tan are drawing crowds.——Fischer's 24-31: Mariska, the prima donna soprano, is doing a very pretty singing turn and is the feature. The other numbers are above the average.

OSCAR SIDNEY FRANK.

ROCKY POINT, R. I.—Forest Casino (R. A. Harrington, mgr.): Vaudeville continues at the Casino to very good houses. A fine bill week July 30, embraced the Williams Duo, Isabelle Florence and Mamie Moore, Arlington and Alston, Madame Flower, Rose Naymon and her birds, Lewis and Green, Sato, Terry and Elmer, Leona Hanson, and Gilmore Sisters. The Daisy Lady Orchestra is a feature.

HOWARD C. RIPLEY.

PORTLAND, ORE.—Week July 31: Grand: Yale Trio, the Kingsburys, Madame Carrie, Fred Purinton, Madame Vida, Eddie Leslie.——Star: Musical Reeds, Charles Wray, Joseph Bonner, Reklaw, Erixon, Elloe and Winston.——Baker: Harvey and Boyd's Minstrels, Casino Comedy Four, De Garro Brothers, Louis A. Harvey, "Turkey" Boyd.

JOHN F. LOGAN.

TOLEDO, O.—The Farm had one of the best bills of the season week July 30, which included Mr. and Mrs. Sidney Drew, George Wilson, Gilroy, Haynes and Montgomery, De Vaux and De Vaux, Carmen Sisters, and Mullen and Corelli.——At the Casino Creatore and his band filled in the week to the entire satisfaction of music lovers. Business good at both resorts.

E. M. EDSON.

CLEVELAND, O.—Ingersoll's Luna Park will have John C. Weber's Military Band, with Blanche Mehaffy, soloist, as an added attraction.——The Star Theatre is being put in shape for its opening 14.——The bill at the Colliseum 7-12 includes Lizzie Evans and Harry Mills, Colby and Way, Dorsch and Russell, Foster and his dog, Smith and Arda, Epps and Loretta, and Sunetaro's Japs.

WILLIAM CRASTON.

CINCINNATI, O.—The bill at the Lagoon July 30-6 included Mr. and Mrs. Cal Stewart in a sketch, Rice and Kamp, acrobats; Marie Alba in monologue, and Nolan and Brand in a sketch.——Coney Island 30-6 had Wilson De Mouville and co., May June, vocalist; Sanson and Delila, acrobats, and the Metropolitan Comedy Four.

H. A. SUTTON.

BALTIMORE, MD.—A good programme at Electric Park drew well July 31-5. The wonderful Avoles headed the bill, presenting a new series of acrobatic feats. The Four Rianos, Helene Marie Wilson, Rice Family, Fitzgerald, and Sipters Roma pleased. Next week Lafayette and his co.

HAROLD RUTLEDGE.

DENVER, COL.—Crystal Theatre (G. Ira Adams, mgr.): Week July 30: Mrs. Jules Levy and children, the Madonas, Irving Trio, Lewis and Harr, etc.——Novelty (H. Lubelski, mgr.): Business continues big. Eight good acts week 30.——Item: The New Novelty opens 14.

MARY ALKIRE BELL.

BUFFALO, N. Y.—Shea's week July 31 offered: Dorothy Russell, Musical Avoles, Farron and Fay (a very clever team of German comedians), Nelson Family, Hoeby-Bergere co., Donahue and Nichols, Bedini and Arthur, and Burton's dogs.

P. T. O'CONNOR.

SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.): The Kilties' Band gave four concerts July 28, 29, giving evident satisfaction to good business. The bill 30-5, including Al. Carlton, Werden and Gladdish, Joelson, Jalmer and Joelson, the Gregsons, and kinetoscope, pleased fair patronage. Week 6-12: Dixon and Fields in Hans and Nix.——Orpheum (Orpheum Theatre Co., mgrs.): The Orpheum will open in its new home 7 with Grace Carrol Forbes, Leonard and Mason, the Albions, Three Evans Sisters, J. N. Barardi, and pictures. The house will undoubtedly repeat the success of last season.——Item: A. J. Stastny, pianist at Spring Grove Casino, will leave 5 for New York to join Ollie Mack's The Irish Pawnbrokers as musical director.

REVERE, MASS.—Point of Pines (Joseph Raymond, mgr.): Week of July 31 an excellent bill by Daly and Kelso, Toledo and Price, Hayman and Franklin, Bailey and Fletcher, Waterbury Brothers and Tenny pleased large houses. As a special feature for children's week Esther Marks, John Murphy, Gladys Howland, Hattie Green, Eva Murphy, Lottie Leslie, Gladys Rose Emmett, Harold Whitcomb, Hazel Brown, little Ruth Howland, and Gertie Murphy presented Cinderella in Fairyland. For 7-12 Tuxedo Vaudeville Club, Madame Schell's lions, Lynn Cadet Band.——Crescent Beach Theatre (John F. Slattery, mgr.): Edith Roberts, Khola and Marion, Jack Davis, Edwin George, Castler and Collins, George Dunbar Billy Woods, Reader and Lewis, and Maxwell and Mack July 30-1 entertained large houses.

DUBUQUE, IA.—Shooting Park (Jake Rosenthal, mgr.): White City, Campbell, Dillon and Campbell, Phil and Nettie Peters, Smith Brothers, Southern Sisters, and Ferry in Ferryland July 23-29. Good houses. Ferguson and Mack, J. L. McCabe (an old Dubuquer), Rawls and Von Kaufman, Josephine Cole, Mackin and Seymour, and the kinodrome 30-5 opened to good attendance.——Item: Pawnee Bill 31; large attendance afternoon and evening; good co.

DETROIT, MICH.—Novelty abounds in the excellent bill at Temple Theatre week of July 31-5. It is headed by the Clarkonians and Therese Dorgeval. Others were: Joe, Alice and Jeannette Crotty in dancing specialties, Ben Welch, Ellis-Nowlan Trio, Eddie Girard and Jessie Gardner, Frederick Brothers, and Burns and Foster and his dog. Dorothy Russell, Mr and Mrs. Sidney Drew, and Willy Zimmerman will be headliners for week of 7.——The Avenue Theatre will open 6.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): A most interesting demonstration of the mysteries of the Magic Kettle was given week July 31-5. The Ellnore Sisters were also featured, and with Pewitt, Marie Walsh, Three Castrillions, and Murphy and Francis drew big attendance. Week 7-12: Ye Colonial Septette, Josephine Gassman and "picks," Great Le Pages, Five Mowatts, Barr and Evans, Dora Pelletier, and Scott and Vokes.

COLUMBUS, O.—Olentangy Park Theatre (W. W. Prosser, mgr.): A good bill prevails at the Casino this week. Dixon, Bowers and Leon, Billy Link, Claude and Fannie Usher, Grace Leonard, Minor and Galbreath, Frank C. Young, and Kathleen De Voie constitute the attractions. The last-named act was the hit of the bill.——Indianola Park (C. E. Miles, mgr.): The Great Calvert and the Carson Brothers are the features.

PATERSON, N. J.—Family Theatre presented the Electric Trio, Allene and Hamilton, Ira Kessler, May Ward, and Gardner, West and Sunshine to good houses July 31-5.——Fairyland (Melville and Schuthleiser, mgrs.) drew large crowds with Three Carnallos, Powers' elephants, Duffy, Sawtelle and Duffy, Corbley and Burke, Young, the Brownings, and Alice Lewis.——Black Patti opens here season here 5 at the Opera House.

LANCASTER, PA.—Woolworth Roof-Garden (John R. Peoples, mgr.): Business large July 31-5 and the following bill pleased: Charles Wayne and Incubator Girls, Pearl and Violet Allen, Lew Wells, Lawrence Crane, Kelly and Bartlett, Smith and Two Johnstons, and moving pictures. For 7-12: Ekota and King, Howe and Scott, Browning, Welp and co., Metcalf and Paddock, Storm and Roller, Austin Walsh.

DES MOINES, IA.—Ingersoll Park (Fred Buchanan, mgr.): Excellent bill week July 30-5 attracts immense crowds. Tom Nawn and co., Ford Brothers and Sisters, Lavender and Thompson, Mr. and Mrs. Watrous, Campbell, Dillon and Campbell, and kinodrome pleased.——Items: The Great Floto Shows 11. Pawnee bill 14.—The Bijou and Orpheum, under the management of Fred Buchanan, open State Fair week 28.

NEWARK, N. J.—Proctor's: July 31-5 Charlie Grapewin, Anna Chance and co., Ye Colonial Septette, Great Le Page, Harry Thompson, Hoey and Lee, Mareena, Navarro and Mareena, Mooney and Holbein, Usual houses.——Electric Park: 31-5 Zara and Stetson, Stevenson and Bissette, Harry Breen, Jacobson and Tyle, Josie Antoinette, Edna Davenport, Marion and Dean. Attendance good.

SYRACUSE, N. Y.—Valley Theatre (W. H. Kohnle, mgr.): McWatters-Tyson co., Martin Brothers (second week), Meehan's dogs, Milt and Maude Wood, Adams and May, Lynch, and kinetoscope made up a fairly good bill which drew well July 31-5. For 7-12: Pewitt, Musical Simpsons, Costo and Sunflower Girls, George Austin, and Howell and Emerson.

SANDUSKY, O.—Cedar Point (George A. Boeckling, mgr.): The following bill was presented week of July 29-29: Fabio, Chris Lane, Travelle and Landers, Lindsay's dogs and monkeys, and the kinodrome.——Johnson's Island (Charles L. Goodsite, mgr.): Week 23-26 Charles Crossman, Harry Birtsh, Nina Devore, and Lee Thompson. Big business at both resorts; weather fine.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Week July 31: Great Johnson, Tom Farrel, Boyd, Coleman and co., Raymond Zel, Walter Beemer and the Juggling Girls, and pictures. Good business.——Waverly Park Theatre (F. J. Williams, mgr.): Budd Brothers, Roy Schrock, Woodward and Marbero, James M. Hawley, Leonard Kane, and pictures pleased good business.

BUTTE, MONT.—Family Theatre (Francis Nelsons, mgr.): Week July 30 Lizzie Derious Daly, Roger and Belle Dolan, Brydon's Canine Paradox, Melville and Aselle, the Rinaldas, Harold Hoff, and the kinodrome. The programme is good and business is increasing.——Items: Barnum and Bailey 8.—Coming: Pain's Last Days of Pompeii.

EVANSVILLE, IND.—Cook's Park Theatre (Harry Lawrence, mgr.): Kittie O'Brien and co., Marie Laurens, Cameron and Flanagan, Willig and Larkin, and Claire Maynard July 31-5.——Oak Summit Park (W. B. Merrill, mgr.): Hastings and Burns, Kollins and Wilson, Juggling Mathieus, Zampa, Delmore and Darrell.

FALL RIVER, MASS.—Lincoln Park Theatre (I. W. Phelps, mgr.): The bill week July 31-5: Three Kimball Brothers, Charles Kenna, Helen Parr, Kimball and Donovan, Melville and Young, and Reno, Jordan and Zena. Excellent entertainment and large attendance.

BRUNSWICK, ME.—Merry Meeting Park, Rustic Theatre: J. W. Gorman's Musical Comedy co. in The Belle of Boston July 24-29. Excellent co. and packed houses. A hit was made by Rose Maurer, who sang "The Goo Goo Tree." J. W. Gorman's musical comedy All Aboard 31-5.

HIGHWOOD, ILL.—Fort Sheridan Park and Theatre (J. J. Murdock, mgr.; E. F. Pratt, res. mgr.): Week of July 23 James H. Cullen, La Vine and Walton, Freese Brothers, Chinese Towson, and the ever present biograph made good.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week July 24 Hill Sisters, Harry Wright, Lewis Brothers, Fanny Donovan, Danny Mann and Lola Haines, pictures. Large business continues.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, mgr.): Gardner and Stoddard, Walbund and Tekla, Ramsey Sisters, La Vine and Waltone, and the kinodrome July 30-5. Best bill of season; good business.

LOUISVILLE, KY.—Appearing at the Pavilion at Fontaine Ferry Park, week of July 30-5, are: The Wilson Trio, Flood Brothers, Wynne Winslow, McCue and Cahill, and La Veen and Cross. Business very good.

ATLANTIC CITY, N. J.—Steeplechase Pier (G. W. Clement, mgr.): Goldsmith and Hoppe, Walter Daniels, Harvey and co., Jerome and Morrison, La Tell Brothers, Edward Cassidy, and vitagraph July 31-5.

RICHMOND, IND.—Gennett Theatre (Swisher and Beitzel, mgrs.): Week July 31 the De Grians, Nola and Winifred St. Claire, Ernest Renk, Rochefort and May, Three Gardner Children, George Delmas, and pictures pleased S. R. O.

GLOVERSVILLE, N. Y.—Sacandaga Park (Charles H. Ball, mgr.): London Vaudeville co. July 31-5. Excellent co.; large houses. Co. included Brindamour, Seymour and Hill, Anderson and Goines, Harry Walters, and Hathaway and Walton.

DOVER, N. H.—Central Park (A. R. Leighton, mgr.): Nashville Tennesseans pleased big business July 24-29. Week 31-5 Muldoon's Picnic.

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Edward H. Ward, re-engaged by Broadhurst and Currie's Rudolph and Adolph company, to play the Hebrew comedy part and act as stage-manager.

Thomas H. Wilson, to play Silent Murphy in Henry W. Savage's Eastern College Widow company.

Marion Draughn has been engaged by George H. Brennan to create the leading feminine role in Thomas Dixon, Jr.'s, The Clansman, which is a dramatization founded on his two novels, "The Clansman" and "The Leopard's Spots." An incident worthy of note in connection with Miss Draughn's engagement is that her father, Judge Settle, of North Carolina, is an actual character in Mr. Dixon's story of the exciting succession of events leading up to the founding of the mysterious "Ku Klux Klan," which is a conspicuous element in the play.

Conrad Cantsen, by Vance and Sullivan, for the genteel heavy in The Lighthouse by the Sea.

Edward (Teddy) Le Duc, by Liebler and Company, for Mrs. Wiggs of the Cabbage Patch.

Gus Hill has engaged Mary Baker for an important part in his new production of McFadden's Flats. Miss Baker has been appearing in vaudeville in conjunction with her sister, Della Ranney.

Gladys Van, who has been playing the Shayne Circuit during the Summer, has been engaged as leading soubrette in Murray and Mack's new play, Around the Town, for the coming season.

Alexander von Mitzel has been engaged by John Cort to play the leading male role, supporting Florence Roberts, who will star in Ann Le Mont, by Paul Armstrong. Mr. Mitzel succeeded the late Joseph Haworth as leading man for Blanche Walsh in Resurrection and also in The Kreutzer Sonata, which was produced in Chicago two years ago.

Helen Holmes, for the leading part with Wright Lorimer in The Shepherd King.

Coulter Howard, for leading heavy in Polly Primrose, under the management of W. L. Williamson.

Carlotta, re-engaged for the part of Dosbey with Under Southern Skies. The company leave next week for the Pacific Coast.

Morgia Lytton, for the ingennes with Tim Murphy.

Walter Law and Mrs. Law (Mabel Van Buren), for the production of Pretty Peggy. Jane Corcoran, under Arthur Aiston and J. Emmett Baxter's management, for the coming season.

Joseph Allenton, for the part of Jim Farrier in Shadows of a Great City.

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